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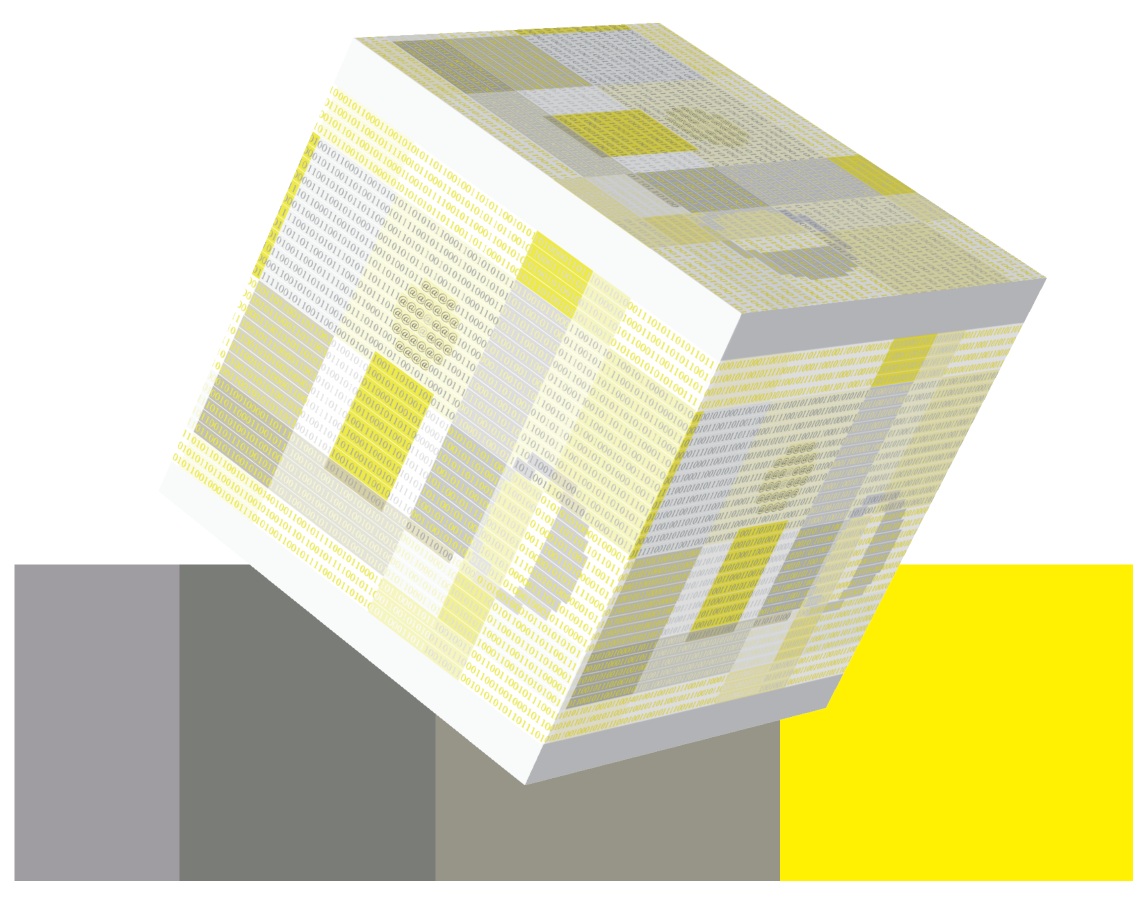
JOURNAL OF EDUCATIONAL MEDIA & LIBRARY SCIENCES

教育資料與圖書館學

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EDITORIAL

The Application of Interdisciplinary Coexistence in Biblical Bibliotherapy

Many people are unfamiliar with bibliotherapy, not to mention Biblical Bibliotherapy. Bibliotherapy has been applied in the field of librarianship for more than a century in literature review with integrated intelligence used in professional fields of library science and psychological counselling and has demonstrated its unique historic background and value in medical field and devotional institutions.

Biblical Bibliotherapy could be classified under the master category of "bibliotherapy" and is referring to assisting people in sorrow or difficulty to seek comfort, peace and hope or expecting readers/audiences to develop appropriate and well-being with peaceful minds by quoting the *Bible* scriptures and verses. Since Biblical Bibliotherapy involves spiritual nourishment, it is defined with argumentation in consolation and counsel style with multiple layers of skills in annotation and then proceeded to argumentation in sciences, art and even religion to present its distinctive style and claims from those of ordinary books in full. Bibliotherapy is in a much more complicated and diverse book category or bibliography than those topics on leisure or picture books, and requires additional read guidance with theological concerns and counselling to meet the essence and format of annotated bibliography and fulfill the art and effectiveness of consolation and counsel. To better identification, catharsis and insight, Consolation requires empathy and multiple skills, especially in pastoral counseling. It should give readers/audiences with hopes and comfort in mind through reasonable arguments and explanations with discretion except emotional expression and compassion.

Nevertheless, the provision of bibliotherapy is a traditional but emerging service type by nature, which is rich in history but extremely alternative and alien, as the workload affordability of readers' advisory service in library has always been restricted by manpower, tasks, and insufficiency in professionalism. Except the major barriers of insufficiency in professional loading, the library has more concerns on exceeding its boundary and responsibility to involve in general bibliotherapy or the special Biblical Bibliotherapy. Moreover, it is huge additional loading for the librarians to work on unorganized potential therapeutic books and to collaborate with more professionals to edit the absent annotated bibliography. Therefore, the need of annotated bibliography for Biblical Bibliotherapy is in urgency and a huge project due to following reason: the "books" used in Biblical

Bibliotherapy are not general psychological self-help books nor books which are light in weight, reading and comprehension but highly dependent on appropriate reading guidance from the "helper" in time to bridge the abstruse contents. The helper could be a professional volunteer, a social worker, a patrol, or even a personnel from the local community with theological competence but the first priority is always a librarian with multiple professional competence.

Aforementioned issues could be defined as the needs and imagination to pursue idealization. However, should library information service be excessive rather than conventional or labor intensive? The reality we see today is: nowadays a library is more than a "library" but a phase used for a cultural, educational, recreational, or information institute in creative operation. Library and Information Science (LIS) is undoubted a high-profile academic category of interdisciplinary field of study with featured cross-disciplinary collaboration and multidisciplinary coexistence in research and practice. Contemporary library and information service needs to confront many severe challenges with revitalized bibliotherapy service as one approach to develop alternative route for LIS study and practice.

Biblical Bibliotherapy is at the prime time of paradigm shift in the field of psychological counselling to define competent role and function of readers' advisory service in library as the application and promotion of such Biblical Bibliotherapy is of great potential in the future while the paradigm in psychological counselling shifts towards the open perspectives of literature narrative discourse, emotional experience and spiritual seeking. And thus librarianship has gradually transformed from the provision of passive information service in curation and reference to active integration of external human resource and adjacent professions (e.g., external consultants and experts, information referral, and competence development in librarian) to enhance the overall service capacity in a library. In promoting the application of bibliotherapy or Biblical Bibliotherapy, how could a librarian act as a mind helper by leveraging the information contents from the library collections and co-constructing the personal stories with readers/audiences to help them re-set the scenarios and re-position themselves? Biblical Bibliotherapy is far more complicate than general bibliotherapy as the former mainly applies the narratives and verses from the *Bible* with theological implication to the subjects of correction, restoration, transformation and rebirth by collaborating various relevant competence in attempt to guide and make recommendation.

The "The Effectiveness of Bibliotherapy with the *Bible*: The Emotional Healing Efficacy of Biography and Story of Character in the *Bible* for Christian Undergraduate and Graduate Student" by Chen Su-may Sheih and Sin-Yi Chan

published in Issue 2, Volume 60 is a very good case study. This article represents the attentions and interests from scholars with different background on this subject. There will be more articles of argumentation and consolation and counsel in the future addressed to the mission in spiritual care or pastoral counseling. Regardless the limitation in public libraries or theological libraries, librarianship will further expand the resource and service of Biblical Bibliotherapy and start a new era of itself.

Jeong-Yeou Chiu
JoEMLS Editor-in-Chief

Editor's Note

Two research papers and one observation report are published in Issue 2, Volume 60, of this journal. Rejection rate of this issue is at 58%. Another research paper "Parent-Child Co-Creation of Story with Augmented Reality" by Lih-Juan ChanLin and the observation report "Guidelines and Best Practices for Extending Conference Papers to Journal Articles: Issues for Consideration from a Research Integrity Perspective" by Chien Chou, are published. All welcome attentive reading and deliberation.



教育資料與圖書館學　60 : 2 (2023) : 113-118
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編者言

跨科際與共存的聖經書目療法應用

許多人可能對書目療法（bibliotherapy）感到陌生，那麼對於「聖經書目療法」（Biblical Bibliotherapy）想必更是如此。書目療法應用於圖書館事業領域，就文獻回顧而言，已有一百多年的歷史，它結合了許多應用於圖書館學專業與心理諮商輔導的知能，早期並在一些醫療或靈修機構場域中顯露了它特殊的歷史淵源與價值。

「聖經書目療法」置於「書目療法」的大類底下，常專指運用聖經書卷與經文來協助哀傷困頓之人尋求安慰、平安和盼望，或於更多生活議題層面上，期待讀者／閱聽者邁向較為合宜與恬適的身心狀況，而保喜樂之心。由於涉及靈性的餵養之故，「聖經書目療法」被賦予更多的立論（argumentation）與勸慰（consolation and counsel）風格，它更需要科學、藝術甚至信仰之間，藉由多層次的解題（annotation）來進行立論，才足以完整地呈現它不同於一般書目的特殊風貌與訴求，聖經書目療法所面對的書目類型，比起一般的自助休閒或繪本書籍更為複雜與分散，必須額外付出神學關懷與諮商輔導相結合的閱讀指引內容，使之符合解題書目之實質與形式意涵；而又能達成勸慰的藝術與效益。「勸慰」需要同理心以及許多的教牧諮商技巧，但是它也不在於僅只單純的情緒流露與關懷，仍必須更謹慎地提供合理論證及解釋，以讓讀者／閱聽者產生更多的認同、淨化和領悟，並在盼望中有心靈的慰藉。

然而，提供書目療法原本即是一項看似傳統卻又屬於新興的服務型態，雖然具備了多年的發展歷史，卻又顯得極為非主流且生疏，因為圖書館讀者諮詢顧問服務（readers' advisory service）向來所能負荷的工作內容向來受限於人力、任務與專業不足，若再涉及一般的書目療法或更為特別的聖經書目療法，則主要的障礙除了專業的負擔與缺乏之外，圖書館似乎更為擔心踰越職掌的界線和分際。此外，當圖書館員面臨一些尚未編整完善的潛在療癒書目時，如何結合更多的專業人士齊力編整從缺的解題書目，則又是另一項龐大的工作負擔。這種情況對於聖經書目療法解題書目的需求更為殷切，而且工程浩大。此原因在於：應用於聖經書目療法中的經卷，不若一般心理自助書或較為輕薄短小的讀物容易掌握閱讀，此時更有賴於「有人」適時地從旁協助指引閱讀，以彌補題材內容上可能的艱澀之處，這位協助者（helper）便可能是專業志工、社工人員，甚至牧者與其他具備神學素養的社區資源人力，而具備此多重專業素養身份的圖書館員更其首選。

上述問題，可以是一種理想的需求與想像。然而，圖書館資訊服務有需要如此超出傳統勞務而又如此勞師動眾的工作？我們看到的事實是：現今圖書館不再只是「圖書館」，就像時下許多文化、教育、休閒、資訊等機構常常以「圖書館」這樣的稱謂來從事創意性的經營一樣，圖書資訊學（Library and Information Science，簡稱LIS）無疑是一個科際整合的的大學門，向來備受矚目，它的跨學科合作（cross-disciplinary collaboration）與多學科共存（multidisciplinary coexistence）特質都充分展現在研究與實務面向。新時代下的圖書館服務型態面臨了許多嚴峻挑戰，藉由創生（revitalize）的書目療法服務便是一種手段，可以讓圖書館事業另闢一條治學與實務蹊徑。

圖書館之讀者諮詢顧問服務的職能角色與功能上，聖經書目療法正參與一場心理諮商領域的典範變遷（Paradigm Shift）盛會，因為在面對多元文化與社會環境時，這項書目療法的應用推廣隨著這種典範的變遷，未來同樣也深具潛力，可以轉向文本敘事論述（literature narrative discourse）、情感經驗（emotional experiences）與靈性追求（spiritual seeking）的開放觀點，使得圖書館事業從過去較為被動的策展與參考服務之資訊服務型態逐漸轉移，朝向更願意以積極態度整合外部人力資源與其他鄰接專業之挹注（例如，館外顧問專家、資訊轉介與館員擴充職能等事項）來提升圖書館整體服務能量。在書目療法或聖經書目療法的應用推廣上，圖書館員如何就所典藏經營的資訊內容來扮演心靈協助者角色？而與讀者／閱聽者共同建構他們的個人故事，幫助他們重新情境化和重新定位？而聖經書目療法遠比書目療法更為複雜，前者不僅在神學的意涵下，主要運用聖經敘事與經文，不僅在改正、修復的方法，也在轉化與重生的議題上，協同各種相關的專業職能來嘗試引導與建議。

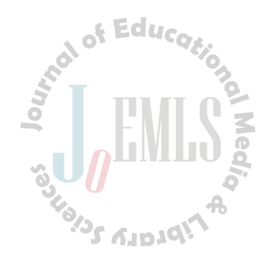
本刊卷期刊出陳書梅與陳倩兒所著的「聖經書目療法成效研究—聖經人物之傳記故事對基督徒學生之情緒療癒效用探討」便是一個很好的實證案例，該文也代表著許多不同背景的學者對此主題的專注興趣，對於靈性關懷或教牧輔導有負擔（使命），未來想必會有更多立論與勸慰內容的書寫出現，圖書館事業不論是公共圖書館或神學圖書館在有限的環境下，定能將聖經書目療法資源與服務作更大的應用，這也可望是圖書館事業的新生命。

邱 炯友
教育資料與圖書館學 主編



編輯室報告

本卷期60卷2期總計刊登兩篇研究論文及一篇觀察報告。在退稿率計為58%的條件下，另刊登由Lih-Juan ChanLin所著之研究論文“Parent-Child Co-Creation of Story With AugmentedReality”以及周倩所著之觀察報告「將研討會論文延伸至期刊論文的相關規範與建議作法：學術倫理之觀點」，篇篇皆值得細讀詳思。



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Research Article

Parent-Child Co-Creation of Story With Augmented Reality[ψ]

Lih-Juan ChanLin

Abstract

The study explores the integration of augmented reality (AR) into parent-child co-creation of AR stories. Beyond traditional oral and written texts, AR stories can be created with diverse use of media. The design process also invites creative thinking among family members. To encourage creativity and narrative skills development among children, a parent-child AR story-creation activity was provided to families. Several research issues were studied: 1. How did the parents and children generate their story ideas and integrate their story ideas into the AR platform? 2. How did parents scaffold children's creation process? 3. What were the obstacles experienced in this form of storytelling, and what did parents and children achieve from the process? Observations and story portfolios were gathered in the study. In-depth interview data were collected from parents and children. Inductive analysis was used for summarizing the research findings. Findings of the study are categorized as the following themes for the creation process: "creating ideas for stories", "immersive storytelling with AR", "parents' scaffolding", "coping with obstacles", and "achieving from experiencing". The integration of AR encouraged children to enjoy the innovative form of storytelling. In future implementations, AR story creation might be tuned to meet individual needs in creating their life stories. Extending AR story creation to a broader scope of subjects and application is also expected.

Keywords: *Parent-child story creation, Augmented reality, Storytelling, Technology-mediated creation, Community engagement*

Introduction

In recent years, technology integrated into storytelling has attracted much attention. The supporting technologies include network infrastructure, mobile networks, storage, and positioning mechanisms which also potentially contribute to digital storytelling (Nam, 2015). As new digital technology evolves, the

[ψ] The research is also summarized in a brief paper titled "Story-Creation with Augmented Reality" for the presentation of Ed-Media 2023 Conference.

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innovative use of technology has added value to cultivating creativity among children (Carr & Dempster, 2021). Children's interest and involvement in creative thinking can be fostered via the use of playing with technology (Fauzi et al., 2020; Kewalramani et al., 2020). The development of design tools also provides inviting opportunities that allow children to create and tell their own stories in diverse visual design contexts (Cao et al., 2010). Among these tools, Augmented Reality (AR) has gained increased attention.

The advances of AR authoring tools allow creators without programming skills to create interactive AR works accessed by end users (Rumiński & Walczak, 2013). By definition, AR is an enhanced version of the physical world (Ro et al., 2018). AR storytelling uses physical images as a story trigger. When a physical image or object is scanned (triggered) by the camera of a mobile device via the AR application, the augmented content (including visual, audio, and haptic information) can be retrieved for different interactions with viewers. There has been recent growth in AR authoring platforms embedded with design features for creating multimodal sensory experiences for digital storytelling (Nam, 2015). Adapted by parents and schools, diverse AR exploratory activities can be implemented to encourage learning, reading, and thinking (Billinghurst & Duenser, 2012; Billinghurst et al., 2001; Cekaite & Björk-Willén, 2018; ChanLin, 2021).

Much AR research has addressed the impact of reading motivation and learning interest among children or parent-child activities (Akçayır & Akçayır, 2017; Billinghurst et al., 2001; ChanLin, 2018; Cheng, 2017; Danaei et al., 2020). However, there has been limited research on parent-child's adoption of AR as a design tool for story-creation. It is also necessary to understand the process involved in creative thinking in this form of storytelling. Yilmas and Goktas (2017) suggested the use of AR as a creative interface that integrates reality and virtual space for narrating children's stories. Children are invited to become designers and creators in the innovative storytelling activity. Design with AR creates a virtual story space with the use of sound, video, graphics, texts, and other digital content which responds in real time to the audience's actions. Integration of AR into storytelling inspires children's creativity and motivation. In this study, the Blippar AR platform was used as a design tool for parent-child digital storytelling. Joint media engagement was implemented in a university community service for the parent-child population. Along with the process of implementation, several research questions were raised: 1. How did the parents and children generate their story ideas and integrate their story ideas into the AR platform? 2. How did parents scaffold their children's creation process? and 3. What were the obstacles experienced in this form of storytelling, and what did parents and children achieve from the process?

Literature Review

Storytelling is a means of communication which exploits narration or other forms of message to present meaning and sense to reality. In digital storytelling environment, creativity should be taught to solve novel problems effectively in the digital world (Di Blas, 2022). Children should be provided with opportunity to think new ideas and produce something new using imaginative skills and derive solutions to problems encountered (Chiang et al., 2016). When children are invited to collaborate on digital storytelling, their imaginations are inspired by using available multimodal resources for communication and sharing ideas. They are encouraged to work collaboratively with others and structure the story contents beyond traditional storylines (Di Blas, 2022). In relation to this study's focus, major issues are discussed to address the theoretical underpinnings of this study.

Children's Storytelling

Storytelling is often used for many adaptive functions, such as transmitting information, conveying concepts to persuade values and beliefs, and reflecting upon experiences and thoughts (Bietti et al., 2019; Di Fuccio et al., 2016). In childhood education, storytelling has been considered as an important social activity that fosters children's literacy development (Cekaite & Björk-Willén, 2018). Schools and libraries actively promote a reading environment to encourage reading and storytelling. The creation of a story provides a means to express personal ideas, thoughts, fantasy, and reflections through the creator's story space (Kerry-Moran & Aerila, 2019). Offering individuals opportunities to think creatively via story creation is important.

Providing opportunities for story-creation helps cognitive development and assimilation of personal imagination, thinking skills, and creativity as a part of life-learning experience (Kim & Kim 2018). In Taiwan, the National Library of Public Information has developed Yuan-Moon Garden (an e-storybook database platform) to recruit the public's creation of picture book stories for all ages on an annual basis. Creative resources are gathered and organized to provide children and parents with innovative exploration opportunities (ChanLin, 2021; National Library of Public Information, 2021). In addition to sharing reading resources, encouraging the creation of picture book stories stimulates more creative output; this kind of story creation ability must be cultivated at a young age.

With the popularity of digital information, storytelling can be applied to the digital environment to promote diverse skills development (Felea & Stanca, 2018). The integration of technology into storytelling has been highlighted and applied as a tool in diverse educational settings for enhancing creativity (Kim

& Kim, 2018). The presentation of digital storytelling combines the art of story design to express the author's voices, identities, and emotions. The design elements include the content of a story and the use of digital media, including texts, images, videos, animations, and music (Kim & Li, 2021).

Children's creation of stories can cover diverse topics, including: children's live stories (Jalongo, 2019), giving voice for increasing well-being (Karlsson et al., 2019), shaping identities (Puroila, 2019), social and emotional worlds (Flynn, 2019), and life stories in the learning of a specific subject (Trakulphadetkrai et al., 2019). From the process of learning digital storytelling, children need to be guided to learn diverse creative telling skills and appropriate use of media for constructing story content to communicate with their audience. These storytelling skills highlight children's ability to personalize their learning experiences, support diversity, gain confidence, and enhance their social and psychological skills (Flynn, 2019; Robin & McNeil, 2019).

To be a good digital storyteller, authors need to give voice to express the connation of a story, and work artistically to create electronic narratives to initiate a physical, personal, emotional, and intellectual or spiritual interaction with readers (Ohler, 2006). Children's story creation needs to be guided by experienced adults to provide a logical narrative structure for a story. In collaboration with their parents, children's emotional involvement and aesthetic experiences can be enriched and enhanced (Cekaite & Björk-Willén, 2018).

Story Creation Tools

With the increasing importance of children's mobile technology use in recent years, many mobile applications for story creation were developed in the past. For example, Toontastic, MyStory, Book Creator, and My Storybook. These popular story design tools provide friendly user interfaces and embedded features to encourage children's thinking and creation of narrations, texts, images, or videos for the story content. The use of these story creation authoring applications with minimal technical requirements is suggested to support the simultaneous use by authors to encourage a dynamic creation process among co-authors (Gómez-Albarrán et al., 2022). By co-creating with their parents, children are encouraged to be good thinkers and storytellers. From parents' guidance, mutual interactions for the thinking process are highlighted. Adults provide the ways in which stories should be told and how human beings organize experiences with the events encountered (Cekaite & Björk-Willén, 2018). The process of creating story content stimulates children's abilities of organization and interpretation, and communication via the use of technology (Kim & Li, 2021).

With the diverse story creation tools available in the market, it is important to expedite research efforts for the impact of these applications on children's development of multiple literacies. The analysis of how technology is integrated into children's story creation and the phenomenon of children's participation in story creation is needed (Dagenais et al., 2020). From children's personalized perspectives of tools, Kucirkova (2019) suggested several elements for children's creation stories with diverse applications. These elements are necessary to help children develop a sense of authorship, autonomy, authenticity, aesthetics, and attachment. Mediated by parents, the context for learning storytelling entails careful consideration of children's characteristics and personal needs. The storytelling exploratory activities also need to help children make sense of their everyday experiences (Maureen et al., 2018). Since engagement with digital media has become a part of everyday life for children nowadays, it is essential to create opportunities for children to critically engage with innovative use of the media (Cannon et al., 2022).

AR Stories

Recent advances in AR technology have made storytelling more interesting and entertaining. Differing from traditional storytelling, an AR storybook is presented with superimposed text, images, audio, and animation to extend the traditional narrative form of storytelling (ChanLin, 2018, 2021). AR books integrate physical books and synthetic content presented on the screen in a pop-up mode to extend the presentation of the story content (Cheng, 2019). In AR exploratory activities, children are guided to understand the structure of a story and comprehend the in-depth meaning of the story content, which can further enhance children's cognitive development and cultivate required literacy and skills (Danaei et al., 2020).

The design of an AR storybook combines both physical and virtual views of the story content that create a dynamic story space of interactions in storytelling. By adding the layers of virtual media or information, children experience the sensory exploration of AR technology (Kerr & Lawson, 2020; Wu et al., 2013). The AR interface embedded with image recognition techniques can be integrated into story design to enhance sensory interaction via the virtual objects or hidden information in real-life environments. This narrative mode of storytelling is "dynamic" rather than "static". It enriches children's perceptions of visual, auditory, and tactile experiences. With contextual information relevant to what is perceived, AR storytelling has a great impact on children's media experience and literacy development (Kuek, 2020; Squires, 2019).

In diverse learning settings, the application of AR has been used as an innovative pedagogical approach to enhance children's learning (Garzón et al.,

2020). Immersed in the AR technology, children are provided with affective experiences to engage in meaningful learning (Ponners & Piller, 2020). Literature has suggested that the success of AR intervention relies heavily on pedagogical approach and the scaffolding guidance provided in the implementation (Chanlin, 2021; Cheng, 2019; Garzón et al., 2020). Planning for cognitive engagement in AR activities invites children to think and act via meaningful interaction with the AR story. By relating the physical world with the virtual space, the involvement of the immersive interactions stimulates children's active participation and generates meaningful interpretation, thereby enhancing their motivation and cognitive development (Ponners & Piller, 2020; Scavarelli et al., 2021).

Past research efforts on the use of AR stories among parents and children emphasized the integration of co-play activities with real-world objects or images into storytelling environments to stimulate children's imagination and prediction of a story (ChanLin, 2021; Nam, 2015). From these activities, parents and children are offered exploratory opportunities which can be productive in helping children develop social and literacy abilities (Toh & Lim, 2021). According to the joint media engagement (JME) argument, parents and children share media experiences together in diverse activities via mobile devices, including playing, reading, and learning (Takeuchi & Stevens, 2011). JME has a great impact on parent-child interactions and enhancement of creative thinking among children (Ewin et al., 2021). When parents and children use media to engage in playing, reading, and creating, the shared experiences might help children develop a higher level of thinking skills. Parental mediation of media use also enhances media strategies among children, and enriches parents' and children's experiences of mutual support in cognitive, physical, technical, and affective aspects (Jiow et al., 2017).

Parent-Scaffolded AR Story Creation

Children's learning of digital storytelling skills needs to be fostered and scaffolded by their families to provide social contexts and experiences to help cultivate the skills and literacy needed for future development (Hébert et al., 2022). Children's narrative skills need to be taught for communicating thoughts and ideas. The narrative structure of storytelling is outlined as the abstract (beginning and summary at the end), the orientation (action and events in the story), complicating actions (telling of what happened), the most unusual aspect of the story, and the coda (linking with the real world; Liskin-Gasparro, 1996).

Integrated with AR technology, stories can be communicated with virtual and real story spaces designed by the authors (Singh et al., 2021). The authors can design, experiment with, and reflect upon the relationship among the elements in both physical and virtual settings for their story content. Many

AR tools provide a diverse thinking path for creating a story. Design of an AR story can be extended to a new story space by audience-based scanning of the real objects and images with a mobile application. The activated augmented story content provides authors with dynamic paths of designing interactions for communications (Nam, 2015). The non-linear structure of the entire storyline can be integrated with the use of the embedded features by AR tools to plan and manipulate diverse branches and ambiences for encouraging interactive experiences (Durairaj & Aurelia, 2017). Telling a story in collaborative activities fosters children imagination and their storytelling skills. The process of collaborative creation (co-creation) also helps them play a participatory role in constructing and presenting the story contents (Hajisoteriou et al., 2022). Children can benefit from the co-creation process of storytelling with their parents to expand their creativity and thinking skills through exploring, communicating, and working with adults throughout the process (Drotner, 2020).

Garzotto et al. (2010) suggested that adult-mediated digital storytelling is not just limited to enabling children with the skills to use media tools. Parents should take part in the co-creation process and provide timely assistance in structuring the creation activities to facilitate learning by doing. From children's use of media for story creation, autonomy and control in the design process is needed to allow children to have an enjoyable learning experience (Nam, 2015). Drotner (2020) identified children's digital content creation into three interlaced categories of production processes: social interaction, semiotic negotiation, and practice-based learning. In the case of the AR digital storytelling space, interactions in co-creation between the children and their parents are dynamic and joyful. The exploration of creation enables a new form of creativity and engagement (Scavarelli et al., 2021). Accompanied by parents, children play around with the technology tools through joyful explorations. From the co-creation process for storytelling, children can benefit from the scaffolding opportunity and strengthen the needed skills for literacy development. They also learn to negotiate with the use of materials in diverse modal properties. Their creation process is regarded as the ability to access, retrieve, understand, evaluate, and use media content. Through production of their media works, children deeply internalize what should be expressed and conveyed (Drotner, 2020).

In many innovative learning approaches in schools, parents play a very important role in guiding their children to explore storytelling activities. Children's ability in telling a story needs to be scaffolded through collaborated activities initiated by adults, especially in a technology-mediated environment, parents' role in the storytelling events is important to help children become

an active storyteller (Busch et al., 2022). The role of parents' adaptation, involvement, and their perceived value is important for diverse innovative initiates in execution both at home and at school (Dasgupta & Prashar, 2020). The application of creating stories with AR invites young children to become designers and story creators. They are guided to analyze and plan the stories they are going to tell. Switching among different platforms to edit the elements for producing the media needed for their works, children are actively involved in creative thinking and in solving the problems they encounter while performing the complex tasks (Drotner, 2020; Glenn et al., 2020).

The co-creation process between children and parents for accomplishing their created works is worth further study. The process also encourages children's development of "emergent literacy", the literacy that integrates the use of media and technology for functional and meaningful reading and writing experiences in authentic settings (Dasgupta & Prashar, 2020; Parry & Taylor, 2021). Future study focused on the process of collaborative interactions in the social space is needed (Scavarelli et al., 2021). To study children's creativity and development of media literacy, integration of AR into story creation activities opens up a wide range of research interest in observing how children are guided by their parents to reflect on their creation in the social learning space.

Methodology

Settings

In this study, the parent-child AR story creation activity was organized by a university in New Taipei City, Taiwan, to engage family support for children's literacy development. The university offered free monthly workshops for parents and children to explore mobile reading and game activities. The parent-child AR story creation was one of the innovative approaches for offering parents and children active creation opportunities. Prior to the workshops, promotional materials were distributed to schools and libraries around New Taipei City area. Families signed up for a date to participate in the workshops.

The procedure for conducting the study is listed in Figure 1. In the workshop, parents were instructed to scaffold children's story creation, including the structure of a story, use of scenarios, design of characters, and linking of story components. Both parents and children learned the use of different tools for the creation task. Data collected in this study included observations conducted during the workshop and interviews carried out after the workshop (Figure 1).

Each workshop lasted for three hours. During the workshop, guidance was provided to parents in how to scaffold children's creation of stories. The story structures suggested by Kerry-Moran and Aerila (2019) were used to provide

Figure 1 Research Procedures

AR Story Creation

Scaffolding skills for parents:
Structure of a story
Story frames
Instruction for linking story components
AR story tool
Blippar mobile app
Blippar builder
Story creation app
Linking and publish

Data Collection

Observations
Observation notes
Documents
Story works

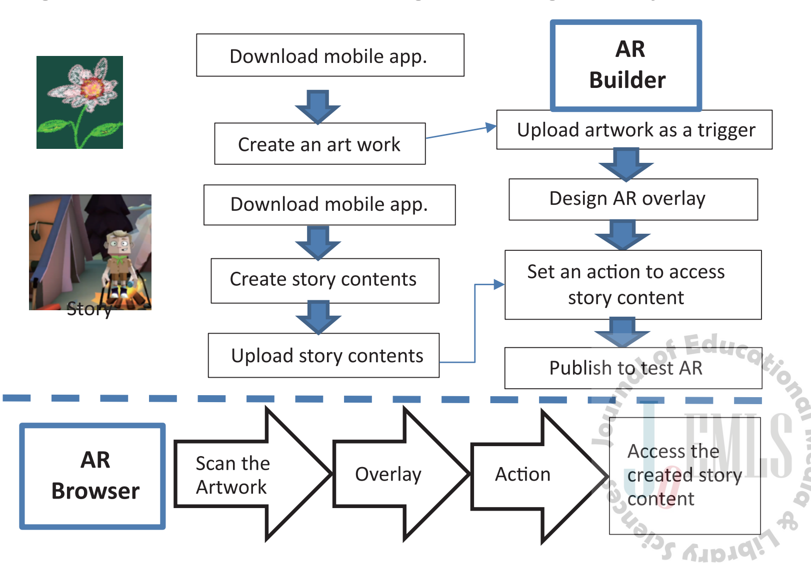
Recruit participants for in-depth interview

Interviews
Basic information
Scenario Interview:
Recall of observation notes
Use of interview guide:
Ideas about story creation
Experiences in use of AR platform and the process of story creation

parents with instructions for the use of story themes, backgrounds, settings, elements, and characters. Children and parents were instructed to create artwork using Kid's Doodle, and to tell a story with Tootastic. Before beginning to work on the AR story, they were busy familiarizing and experimenting with the application. It takes roughly 0.5 hours to practice each application.

In AR story creation, several subtasks were instructed for exploration: 1. Download Toontastic to create a story and publish it to YouTube. 2. Use the Kids' Doodle application to create and print out graphic artworks. 3. Use the created artwork as a trigger to produce a Blipp (AR) via Blippar Builder. 4. Test the AR with a mobile device (Figure 2).

Figure 2 Basic Processes of Creating and Testing AR Story Content



From the process of AR story creation, parents and children worked together to design the interactive AR Blips via Blippar Builder. They also worked collaboratively to explore the use of tools for creating AR stories. A total of eight workshops (labelled by date) of AR story were held in the past academic year (2022). Each workshop included three to seven parent–child pairs, depending on how many parents signed up for a particular date. During AR story creation workshop, training support was provided by the university service team. Parents and children were then invited to in-depth interview on a voluntary basis.

Data Collection and Analysis

In this research, the qualitative approach was used for data collection. Both observation and interview data were collected to explore the processes engaged in by parents and children. From multiple sources of data, narrative analysis was used to reflect the experiences from the participants' perspectives. As suggested by the literature (Josselson & Hammack, 2021; Mihas, 2019), narrative analysis closely examines individuals' "voices" and inspects the form and content of narrative data and explores how these elements serve the storyteller and the story content. In the study, the child's visual mind of the story setting was narrated by the story space that the child experienced (physically or virtually). As an illustration, a girl drew two fish to start her story "The adventure under the sea" (Figure 3). The dialogue between the story's characters: "The merman and jellyfish were seized by the witch... To save them, we must turn off the monitor". The use of "monitor" as a form of monitoring in the actual world was revealed by a child's voice. Her tale portrayed a blend of realism and fantasy.

Figure 3 Analysis Example of a Story Work



Drwaing by 1127E

A portion of the child's story

As an illustration, a girl drew two fish to start her story "The adventure under the sea". The dialogue between the story's characters: "The merman and jellyfish were seized by the witch... To save them, we must turn off the monitor".

Analysis of her story work

The use of "monitor" as a form of monitoring in the actual world was revealed by a child's voice. Her tale portrayed a blend of realism and fantasy. She retrieved memory events she had experienced. Some of the story ideas also came from what she had heard and watched before. The child's visual mind of the story setting was narrated by the story space that the child experienced (physically or virtually).

Along with the process of story creation, observations of parents' and children's AR story creation processes were recorded. Following each workshop, the observations captured from images and video clips (taken by the researcher) were turned into written descriptions together with photos. Each parent-child pair was given a group number for that particular date. The process of parent-child interactions and descriptions of the kids' works were both included in the descriptions of the observations. In-depth interviews also invited the parent and children pairs sharing of experiences and reflections from the process of AR story creation. The narrative analysis analyses in-depth information about the AR story profiles and goes beyond a simple description of the text to examine the meanings that are communicated through the discourse's structure and content. Participants were invited to describe the process of story creation in different stages, including: design of story settings, characters, scenes, and dialogs, and the use of the AR platform. The interview guide is listed in Table 1. The questions were derived from research questions, as shown in Table 1.

Table 1 Interview Guide

Research question	Category	Interview guide (for parent/child pair)
How did the parents and children generate their story ideas	Participants' basic information	Grade level, gender, farther/mother What were your prior experiences with parent-child storytelling?
	Ideas for creating a story (responded by the parent or the child)	How did you generate the story idea? How did you use the characters and scenes to tell your story? How did you create the plot of your story?
How did they integrate their story ideas into the AR platform	Integration of tools for creating a AR story (responded by the parent or the child)	What were your experiences in learning the use of the tools for creating the AR story? What were the problems you experienced? How did you accomplish the AR story task?
How did parents scaffold children's creation process?	Parental scaffolding (responded by the parent)	How did you help your child to tell the story? How did you help your child to use the tools? How did you discuss with your child during the process of creation?
What were the obstacles experienced, and what did they achieve the task?	Reactions toward the AR story creation (responded by the parent or the child)	What were your reactions toward the experiences of learning AR story creation? How would you apply the skills for future use?

A total of 20 parent-child pairs participated the in-depth interview. Each interview was conducted on the basis of one parent/one child pair, and lasted for 40 minutes. The children's grade level ranged from 1st to 5th grade. However, the 3rd to 4th graders were the majority. Among them, 10 were girls and 10 were boys. Both children and parents' basic information are listed in Table 2. Interview data collected in the study were transcribed and coded. To label the data sources, "date" and "group name" (A, B, C...) were used as an identification number, followed by the line number of the verbatim transcription (For example, "1123A: 12-14" refers to the activity observed on November 23 from Group A

documented in the verbatim transcription from Lines 12 to 14). Data analysis started with open codes to integrate different data sources (including the artworks, stories, observations, and verbatim interview data). Examples for keywords used in the data are listed in Table 3. Emergent categories resulting from content analysis of the coded data were formed and re-examined for the construction of the observed phenomenon in the study. In grouping the facts and events that shared similarity, multiple angles to interpret the meanings in each category were described. For example, in the early stages of story creation (generating ideas for story creation), parents and children discussed the Tootastic scenes, characters, color, and motion elements. Characters, scenes, design, color, and motion become keywords in their conversations (related to subcategory, Visualization). Their initial discussions also included events from school, family, or various activities (related to subcategory, Life experiences). Some of them also talk about the fantasy of adventures, such as treasure hunts, terror escapes, and rescue missions (related to subcategory, Fantasy).

Table 2 Basic Information About Participants

Grade level of child	Number	Gender of child	Gender of parent
1st Grader	1	1 Boy	1 Mother
2nd Grader	1	1 Girl	1 Father
3rd Grader	7	2 Boys; 5 Girls	3 Fathers; 4 Mothers;
4th Grader	10	6 Boys; 4 Girls	2 Fathers; 8 Mothers
5th Grader	1	1 Boy	1 Mother
Total	20	10 Boys; 10 Girls	6 Fathers; 14 Mothers

Table 3 Themes Categorized From the Collected Data

Themes	Subcategory	Keywords
Generating ideas for story creation	Visualizations	Characters, Scenes, Design, Color, Motion
	Life experiences	School, Family, Friend, Visit
	Fantasy	Treasure, Escape, Rescue
Immersive storytelling with AR	Creation of art works as AR triggers	Drawings, Doodle arts, and Drawing objects (e.g., myself, jellyfish, princess, Pokemon…)
	Telling stories with the AR tool	Exploring functions, Testing workability
Parents' scaffolding	Familiarizing with applications	Narration help, Recording help, Scanning, Applying account
	Meaningful narrations	Rewording, Comprehensible, Explanation, Structuring story content
	Refining the story works	Consistency, Layout, Appealing, Revision
Coping with obstacles	Barriers to storytelling	Shy to talk, Lack of experience, Insufficient narrative skill, Communication barrier
	Barriers to using tools	Downloading problems, Getting lost, Account problem, Scan problem, Connectivity
Achieving from experiencing	Enjoyment	Impressiveness, Playing with storytelling,
	Positive feelings	Successful outcomes, valuable experience,
	Reflections	Future use, life story, more involvement time

Findings

From the experience of creating AR stories, parents and children learned to use different applications to accomplish their tasks. Using the mobile story creation software, they generated their story ideas from the events and experiences that surrounded them. Learning to use the applications for creating stories encouraged them to be involved in learning innovative approaches in storytelling. However, the task might be challenging to most parents and children, especially for families without any experience of AR. However, accomplishing the story task made parents and children feel enjoyment and satisfaction. Themes of the study are categorized as follows: generating ideas for story creation, immersive storytelling with AR, parents' scaffolding, coping with obstacles, and achieving from experiencing.

Generating Ideas for Story Creation

The ideas for children to create stories came from the visualizations triggered by the visual aids supported by the story creation tool. For example, the scene about a pirate ship, a classroom setting, or a camping tent in the forest are visualizations that stimulated children to generate story ideas. These scenes provide children with visualized ideas about their stories. To make the story content integrated with AR elements, children created drawings. When selecting characters and settings for each scene, children also retrieved from their memories events they had experienced in their schools or families. Life experiences and surroundings in their memories were used in the story. These memories were also mixed with imagination for constructing the stories. For example, from the "Monkey and His Friend" by 1023L, monkey and chimpanzee were used as the characters to project the child's interest in the adventure of the forest in the story. In "Pokémon's War against Black Panther" by 0514B, the arguments between Pokémon and Black Panther reflected the child's social life with peers in the school. In "Treasure under the Sea" by 1113A, the hero character, jellyfish, fight against octopus and shark and found the treasure. Some of their ideas also came from stories they had heard and watched before. Reactions to the ideas for story creation are summarized as follows.

Visualizations

Children's ideas about story topics were stimulated by visualized scenes and characters provided in the application. They spent time analyzing the cartoon characters and different scenario settings for relating things in their minds. Some parents helped their children by pointing at the objects in the scenes to help children to recall experiences in their memory (1023L; 0305A; 0305C). They also enjoyed changing the colors and outfits of the selected characters and playing with the animated motions by each character for composing their stories. From

the processes, children were also thinking about the content of their stories. For example, “the blue color kept the shrimp from its predator” was the idea came from a child’s mind (1023I). Details of the drawings in the visualized settings also caught children’s eyes and initiated story ideas in their minds. They told their stories by elaborating on the drawing details in the setting template. Examples of the reactions are listed as follows.

> When seeing the monkey (the character), he quickly related to many scenes and events in his mind...; In this story, he analyzed the visual details in the settings and came up with the dialogues among the characters. (Mother, 1023L: 37-36, 46-47)
>
> The picture reminded me of a story I had read before. I made a change by turning the crow and fruit into real people. (Boy, 0514C: 63-65)
>
> He started with the marine scene, playing with the characters to nurture inspirations for creating interesting story content. (Mother, 1113A: 24-25)

Prior Experiences

Some of their story ideas were related to their prior experiences. Children got inspiration from current and past events and experiences in their schools and families. Other stories they had read before also became sources for their story content. For example, the story “My Visit to Fu-Jen” (1113G) was a story about the university from a boy’s perspective. Examples of the reactions are listed as follows.

> She put her personal life experiences into her story. She liked to use the things she experienced or learned from her school. (Father, 1023A: 205-206)
>
> My story was about a camping trip. My family goes camping in the summer or winter vacations. (Girl, 0423A: 09-10)

Fantasy

Many stories were from children’s imagination. They enjoyed inventing their own stories by creating the dialog among the characters. For example, in the stories of “Space Mission” by 0305B and “Adventure under the Sea” by 1127F, the children created fictional stories with fictional characters, space ships, intruders, and predators in diverse story spaces. Based on some of the sci-fi stories they had read and heard of, children constructed storylines for their own stories. Examples of the reactions are listed as follows.

> The computer system of the spaceship was Hacked by two intruders when the two spacemen were busy fixing the mechanical parts of the space ship. (Boy, 0305B: 123-125)
>
> In my story, I chose a shrimp as the main character. I colored him blue, because blue would disguise and protect him from being caught by predators. (Boy, 1023I: 129-130)

> The Jellyfish and Dolphin destroyed the monitor. … They escaped to where they lived under the protection of their guardian angel. (Girl, 1127F: 110, 114)

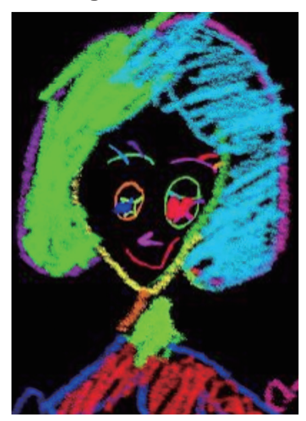
Immersive Storytelling With AR

To immerse their audience in the storytelling activity, children created artworks as the AR triggers to embrace new-fashioned storytelling. These artworks drawn using Doodle were printed and posted on the wall as triggers for their AR stories. The parents applied for a Blippar online account and used Blippar Builder to create AR. From the process of integrating different applications, parents and children collaborated and followed the procedures as instructed. Parents switched their role between learner and teacher to collaborate with their children to complete the story task. Observed parent-child learning behaviors are listed as follows.

Creation of Artworks as AR Triggers

Children were instructed to draw their own art works for AR triggers using the doodle application as the cover page of their AR books. For example, children created drawing for story triggers (Figure 4), *My Breakfast, A Story of Myself,* and *Treasure Hunt.* The artworks created by children served as a visual representation for triggering their stories (Figure 3). When drawing the AR objects, children were also thinking about the details should be included in their stories. For example, a child drew a security gate to start his visit to the university (1113G). Children enjoyed the use of the mobile doodle application to create their artworks. The use of diverse functions from the application allowed them to draw freehand. Examples of the reactions are listed as follows.

Figure 4 The Visual Representations Created for Triggering AR Stories



My Breakfast (1127E)



A Story of Myself (1113E)



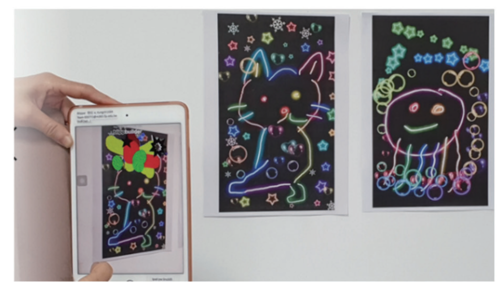
Treasure Hunt (1113A)

> I drew a security gate for my story "My visit to Fu-Jen" because it was my first impression of the university. (He entered the university in his father's car; Boy, 1113G: 416-417)
>
> The use of the drawing applications encourages children's creativity. He enjoyed playing with the tool to create his own artworks. (Mother, 0305B: 151-152)

Telling the Stories With the AR Tool

Designing the AR stories with Blippar Builder, parents learned to integrate children's artwork and overlay objects as a part of their storytelling works. They also explored the functions for enhancing visual interactions of their AR stories. To ensure that their AR worked successfully, parents switched their roles between a developer and a user to test the Blips they developed. They also went back and forth between the design of the AR work and the scan of the mobile application to test the workability of the AR. When they achieved their task, an overlay object was activated on the top of the artwork, and the story created by the children was accessible (Figure 5). Examples of the reactions are listed as follows.

Figure 5 Testing AR Story by the Mobile Application





> It was exciting to see the dancing shark (overlay image inserted via Blippar by her mother) jumping on the tablet. Mom helped me with the (design) idea. (Girl, 1113D: 278-280)
>
> The doodle drawing needed to go with the AR story. To help my child, I went through all procedures first and organize the artwork and objects. (Mother, 1023L: 108-109)
>
> With the use of the AR tool, the story became dynamic. Creating the story was interesting to my child. The use of apps and AR application made the stories told differently. The learning process was a new experience for us. (Mother, 1113A: 283-286)

Parents' Scaffolding

From the process of story creation, parents played an important role in guiding their children's use of the mobile applications and in helping them tell their own stories mediated by the AR technology. Most parents worked closely

with their children for the steps and procedures to complete the story tasks. For the children with less skill in storytelling, parents needed to help them sequence the events in each scene, work with the oral narrations, and make sense of the story content for comprehensibility. To integrate the story into the AR platform, parents helped their children create artworks and embedded the artworks into the AR as triggers. From working with their AR stories, parents and children discussed and negotiated to improve the quality of their creative works. For example, parents suggested that their children re-draw the objects or characters to make the triggers relevant to their stories. Some parents also gave comments about the layout and the placement of the objects on the screen. The observed scaffoldings are summarized as follows.

Familiarization With the Applications

To work with children to tell the AR story, parental scaffolding was observed in helping children to use the mobile applications and creating story and Doodle content. Although the storytelling application was an English platform, most children did not have any operation difficulties while working with it. Children and parents were engaged in a wide range of digital experiences, including the use of diverse functions provided in three applications, search of digital resources to be included in the design, and putting together the components needed for AR. Examples of reactions are listed as follows.

> I helped him to record the oral narrations. We did not succeed the first time. (Father, 1113D: 175)
>
> I helped her with the story content. She was not ready at the beginning. (Mother, 0305C: 49-50)
>
> She learned to use the settings and the characters to create the story content. I helped her to work with the story movie clip and upload the story contents to YouTube. She enjoyed sharing her story with others. (Father, 1023A: 122-124)
>
> My father helped me search and get the princess (an animated graphics). (Girl, 1113E: 94)

Meaningful Narrations

To support language development, some parents helped their children practice with their stories for the storytelling activities. They spent time guiding their children regarding how a story should be told. The children followed their parents' instructions and engaged in the narrations of the stories and practiced with conversations among characters. Example reactions are listed as follows.

> He used his own words to tell the story. I helped him with the use of storytelling skills, such as introduction, elucidation, transition, and summing-up, to make the story more interesting to others. (Mother, 0305B: 57-59)

I asked him to listen to his recording to make sure that others could understand his story. (Mother, 1113G: 252)

She (the child) had her own story idea in her mind. However, she needed guidance from us to tell her story in a more meaningful way. I helped her to think logically. Much detailed information about the story needed to be added to the narration to make the story clear to others. (Mother, 1127F: 355-358)

Refining the Story Works

Parents helped their children with the AR story by teaching the skills and knowledge they learned from working with the applications and development platform. From their experience with the works, parents actively guided their children to make sense of the processes. For example, some parents helped their children to reflect on what was experienced. For AR integration, some parents reminded their children to create drawings in accordance with the story content. The children also discussed their designs with their parents to achieve their design goals.

I guided her to think. We discussed a while before selecting an appropriate object as the "AR treasure" (overlay). (Father, 1127E: 204-205)

I reminded her that the object was too big. It would block the whole screen. (A revision was suggested; Mother, 0124A: 183)

I suggested the use of scenarios to help him get inspiration and ideas for creating artworks for the AR triggers. (Mother, 0305B: 94)

Coping With Obstacles

From the process of creating AR stories, some difficulties were observed. Not many families had previous experience of storytelling activities. Children needed to practice their narrative skills to tell their stories. From the process of approaching AR story creations, parents and children deepened their thinking for the entire story creation process. They were involved in the technology-mediated creation. However, some barriers were observed. From the observation of the study, the barriers are summarized as follows.

Barriers to Storytelling

Since most families had very limited experience of co-creating stories, they needed to practice a few times before getting ready to record their stories. Although the story creation application provided characters and scenarios to stimulate their imagination, some children still had difficulty thinking of and organizing the story content by themselves. Some children might even play with the object without recording any voice. However, when parents tried harder to encourage their children to learn, children would be more willing to tell their stories. Examples of barriers are listed as follows.

> My child was so shy to tell a story. He did not have the experience of creating a story before (although he enjoyed reading picture books). (Mother, 0305D: 83, 69)
>
> He had ideas about the story, but he had no idea how to put his ideas together into a logical sequence. (Mother, 0514A: 55-56)
>
> Although she was shy, she would be willing to learn. She practiced herself and talked to me. I helped her to overcome the barrier. (Father, 1023A: 180-181)

Barriers to Using the Tools

From the observations, specific platforms of hand-held devices had compatibility problems with the applications for recording and downloading the story with Toontastic. Working with AR, some parents had problems with the process of applying the account. Working with the English interface was challenging to some parents. However, after learning and practicing with the tools, they were able to handle the tools well and successfully complete their story tasks. Examples of barriers are listed as follows.

> We had a problem downloading our story. The application seemed incompatible with my cellphone. (Father, 1113E: 317-318)
>
> I did not feel it was easy to record my voice into the story. (Boy, 0305E)
>
> I had never heard of AR. … It (creating an AR story) was too techy for me. (Mother, 0423A: 150, 181)
>
> I had difficulty working with the English interface. We would not have been able to do it without your help. (Father, 0319A: 72-73)

Achieving From Experiencing

Although they encountered barriers when using the tools, parents and children learned the use of the applications and AR Builder to create AR stories from the approach. Their experiences were challenging. However, every family was able to complete their AR stories. At the end, they were able to show their AR stories and they reacted with enjoyment from the experience. Parents also reflected on what could be applied to the future use of AR technology. To use the AR technology, practicing and applying in their real life was expected. Some parents related the skills to be used with different family and school activities. The achievement of the experiences by parents and children are summarized as follows.

Enjoyment

The use of the storytelling application provided enhancement of visual stimulation and motivation for children to tell their stories. Parents considered that the approach brought inspiration and invited their children to tell stories in their own words. Most parents and children enjoyed having such experiences.

Reactions about their interest toward the use of characters, drawing printouts, and ease of use of applications were reflected in the following examples:

> I was impressed by the characters. I chose one and made changes for my own use. (Girl, 1127E: 345-346)
>
> My favorite part of the activity was printing out my drawing for the story. (Boy, 0514A: 174)
>
> My boy enjoyed working with the Pokémon Go story he created. He continued re-experiencing the activity at home. (Mother, 0514B: 113-114)
>
> The use of applications for drawing and story creation were easy to operate. The created drawing and story gave her a sense of achievement. (Father, 1023A: 132-133)

Positive Feelings About the Experience

Although AR story creation was a challenging task for many families, they considered the story creation process as a valuable experience. Through learning by doing, they became more knowledgeable about the concepts of AR technology and the creation of AR stories. From the experience, children were positive about trying new technology with the storytelling activity. The examples of positive feelings included reconstructing thinking in the creation process, sharing with friends about the achievement, and internal incentive from the learning process, as follows:

> The process (AR story creation) encouraged children to restructure their thinking and express themselves orally. It was helpful for training their skills. (Mother, 0514C: 121-122)
>
> She shared her AR story with her friend the other day. (Father, 1127E: 413-414)
>
> It did take a while to practice and to become familiarized with the interface and to learn the skills for creating an AR story. (Mother, 1127F: 280-281)
>
> It was a great opportunity for children to experience the new technology. From the activity, she learned the skills. (Mother, 1113D: 68-69)

Reflections

From the AR story creation process, parents and children learned the integrated use of different tools to produce their final story works. From the experiences, they also reflected on ideas about AR storytelling activities in future implementation. One of the parents even reviewed and worked with the applications again (at home), and drew a flowchart to help his child visualize the process of designing an AR story. They also reacted to the necessity for

more time to engage in the process of AR story creation. From a more practical application in the future, parents also expected to integrate AR stories into their life experiences, such as performance arts in schools, life information, and personal stories for children. The examples of their reflections included the opportunity to learn the usable technology, the practices after the workshop, and the skills for connecting future activities as listed.

> Having these experiences helped my child to become familiar with the technology. Since using diverse technology would be the trend for the future, frequent exposure to new technology helped him advance his technology skills. (Mother, 1113G: 641-642)
>
> We did play with the applications and AR builder at home. I drew a flowchart to indicate the procedures to help my child to learn. (Father, 1113E: 157-158)
>
> In the future, we could use the AR applications to connect her art works with life information, such as weather forecast in the class. (Father, 0305A: 61-62)
>
> My daughter joined the Drama club. In the future, I might extend the skills learned to design an AR poster to link the action stills with the drama play for promotional use. (Mother, 1127F: 799-780)

Discussion

The study explored an innovative approach to storytelling mediated by AR technology. As observed in the study, parents and children generated their story ideas through visualizing the themes provided by the tools and relating the things they had heard or experienced. Children's everyday lives involve diverse contexts that shape their minds and their story spaces. Some of these surrounding contexts became the sources for their story creations. As noted by Zhang et al. (2022), visualizations of these contexts might trigger children's creative minds by relating the pictures and themes to a variety of creative concepts in their stories.

From the process of story creation, children's narrative skills might not be proficient enough to make their stories comprehensible to others. Parental scaffolds played a pivotal role in helping children reflect on how a story should be told. Activities that involve children to think and reflect can promote their imagination and creativity, and build confidence to develop logical sequencing skills (Cullen & Metatla, 2019). Sadka et al. (2018) also commented that parent-child interactions during a collaborative activity can empower children with learning skills, if parents are able to envision their children's mental state and regulate their behaviors. However, it might be challenging for many parents since discrepancies in parent-child communication were observed among families in this study.

Children learn by interacting with their parents in diverse informal activities. The ways children and parents interact in the activities help children's attention, observations, and interpretations (Sobel et al., 2021). As observed in this study, parents and children encountered barriers for storytelling and using the tools. To complete the AR story task, different designed subtasks helped the family members to collaborate on their story works, and to be engaged in the creation process. Parents and children were also encouraged to take actions for problem-solving. With the sources and activities that support children's choices, decision making, and independence, children's interest in creating stories was stimulated. The finding pertains to the concept of agentic design addressed by Kucirkova (2019) which emphasizes the essence of personalized creation tailored and customized to children's needs. The story creates personal connections that are meaningful to individuals. In this study, AR story creation activities encouraged collaborative efforts and mutual interactions among parents and children. The creative collaboration also deepens every aspect of joint effort in digital creations as per Drotner's categorization of media production processes for different levels of integrated learning (Drotner, 2020). Achievements from the collaborative learning processes among children and their parents include: generating ideas for story creation, immersive storytelling with AR, parents' scaffolding, coping with obstacles, and achieving from experiencing.

Myruski and Dennis-Tiwary (2022) observed that parental scaffolding supports children's cognition and emotional development, which can bolster their regulatory abilities in learning activities. Shin et al. (2021) also suggested the design of technology activities should take into consideration the accessibility and sophistication level of technology for encouraging enjoyable shared experiences. Via the AR story creation activities, parents and children started their story topics by visualizing the agentic design of the application and related the story themes and plots with their life experiences and interests for adventure. Parents' scaffolding behaviors were observed among most parents, including helping children operate the tools, instructing how a story should be narrated, and refining their story works. However, the study might have its limitation. The AR story creation experience might not be applicable to all families, though. Other parents preferred a more open-minded approach to accompanying children's creations without providing too many supports. Parental scaffolding behaviors during cooperative tasks may be influenced by daily interactions and shared media experiences between parents and children (Ewin et al., 2021). Further research to examine how parental scaffolding support influences children's creation activities is needed. Also, the quality and quantity of these scaffolding behaviors might impact children's learning

in collaborative creation activities. Related research to support these arguments is also expected.

Conclusion

This study explored how to engage community families in AR story creation activities by integrating drawing doodle, storytelling tools, and AR platform to invite community families to participate in AR story creation activities. This study shed light on the incorporation of contemporary technologies into parent-child storytelling. Observed themes were categorized into: "creating ideas for stories", "immersive storytelling with AR", "parents' scaffolding", "coping with obstacles", and "achieving from experiencing". The integration of AR into story creation encouraged parents and children to adapt different tools to work with their stories. Both parents and children advanced their knowledge and skills in creating stories and visual design via AR technology. From the interactions in the AR story creation activity, they were engaged in the contexts that enhanced parent-child collaborative relationships. The experiences of creating stories mediated by the AR technology encouraged parents and children to adapt AR storytelling to their everyday lives, and the usage of AR to be more pertinent to specific needs. The implementation of creating AR stories is a promising approach to encourage digital literacy among the family communities. However, further research and development efforts using AR tools to facilitate parents' and children's collaborative creation of AR stories is needed. Future research focusing on parental scaffolding behaviors related to parent-child daily interactions and shared media experiences is suggested. In addition, the use of quantitative approach to study how different variables might influence the parent-child interactions in technology-mediated storytelling actives is also expected in the future research.

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擴增實境融入親子繪本故事創作[ψ]

林麗娟

摘要

本研究探索擴增實境（augmented reality，簡稱AR）融入親子故事創作。超越傳統口說或文字之故事創作，AR故事結合多元媒介，鼓勵家庭成員之創思。為鼓勵兒童創意與敘事力發展，本研究提供親子AR故事創作的活動。研究問題涵蓋：1. 家長與兒童如何構思主題，融入AR創作？ 2. 家長如何提供兒童學習鷹架？ 3. 創作過程中遭遇的困難，以及所得收穫？研究蒐集觀察紀錄、故事作品，並於活動後徵詢訪談對象，取得深入訪談資料。這些資料透過歸納分析綜整親子AR創作過程涵蓋：「故事創作靈感」、「AR沉浸式故事」、「家長鷹架」、「障礙因應」，以及「成就體驗」。AR科技融入故事創作提供兒童與家長創新形式的說故事。未來AR故事創作可依個別需求而運用於生活故事，或延伸至更廣的主題與應用。

關鍵詞： 親子故事創作，擴增實境，說故事，科技輔助創作，社區參與

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Research Article

The Effectiveness of Bibliotherapy With the *Bible* — The Emotional Healing Efficacy of Biography and Story of Character in the *Bible* for Christian Undergraduate and Graduate Student[ψ]

Chen Su-may Sheih[a*] Sin-Yi Chan[b]

Abstract

This study involved the application of bibliotherapy with the Bible. The researchers deployed semi-structured in-depth interviews with 12 Christian undergraduates and graduate students from National Taiwan University. This study evaluated the emotional healing efficacy of the Bible by examining the emotional healing processes of identification, catharsis, and insight, and this paper focus on the biographies and stories of characters in the Bible. The findings showed that biographies and stories of characters in the Bible could provide a full process of emotional healing efficacy for Christians who suffer from such emotional disturbance as self-identity problems, struggling with their future careers, and feeling ashamed of their religious beliefs. Those characters are Abraham, Joseph, Moses, Samson, Ruth, David, Elijah, Esther and Mordecai, Job, Daniel, Hosea and Gomer, Jonah, Jesus, Mary (mother of Jesus), Peter, Mary Magdalene, Martha, and Stephen.

Keywords: *Bible, Bibliotherapy, Emotional healing, Christian, Undergraduate, Graduated student*

SUMMARY

Introduction

This study involved applying bibliotherapy using the *Bible*. Bibliotherapy is the practice of using reading materials to help individuals address emotional

ψ This article were collaboratively revised and finalized by two authors, drawing from the research results of Sin-Yi Chan's master thesis entitled "The emotional healing efficacy of the *Holy Bible* for the Christian students of National Taiwan University: An exploratory study" which was supervised by Chen Su-may Sheih.

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disturbances. By engaging with suitable reading materials, individuals can experience the emotional healing process of identification, catharsis, and insight. This process not only soothes their negative emotions but also instills resilience, which is essential for overcoming difficulties.

The *Bible* is a widely used and suitable reading material for bibliotherapy. However, few studies have investigated the effectiveness of bibliotherapy with the *Bible*. Therefore, by examining the emotional healing processes experienced by Christians, this study utilized semi-structured in-depth interviews to evaluate the *Bible*'s efficacy for emotional healing.

Because of limited time and resources, the researchers recruited 12 Christian students from National Taiwan University (referred to as "NTU") who regularly engaged in the *Bible* reading and had experienced emotional healing as a result. This article focuses on the biographies and stories of characters in the *Bible*.

This study aims to help Christian students recognize that biographies and stories can serve as suitable reading materials for emotional healing, enabling them to address emotional disturbances. Furthermore, university counselors, Christian student tutors, pastors, and fellowship leaders can read and discuss specific biographies and stories from the *Bible* with believers experiencing emotional disturbances. This can provide them with adequate support to endure the difficulties in their daily lives.

Research Method

This study evaluated the effectiveness of bibliotherapy using the *Bible* for Christian students at NTU. Emotional healing processes (e.g., identification, catharsis, and insight) were examined through semi-structured in-depth interviews. This allowed the researchers to explore the participants' feelings and thoughts during the *Bible* reading.

The researchers employed purposive sampling to recruit 12 Christian students from NTU who met the following criteria: 1. Students had been baptized before the interview and either regularly attended a Christian church for worship or were enrolled in a Christian fellowship. 2. They engaged in the *Bible* reading and considered themselves familiar with the entire content of the *Bible* and have read the entire New Testament at least once.

The interview outline for this study was developed based on the research objectives and existing literature on bibliotherapy. The outline consisted of two parts. The first part gathered information about the frequency and duration of the participants' *Bible* reading habits. The second part examined the emotional healing processes of identification, catharsis, and insight. In Part 1, participants were asked to share the most impactful content they had encountered while reading the *Bible*. The researchers inquired about the background of the chosen

passage and the reason it had left a strong impression on them. These questions helped assess the participants' connection with the *Bible* content and confirmed its role in their process of identification. In Part 2, participants were asked if they experienced the emotions of the author or the characters described in the passage and how they felt after reading it. These questions aimed to understand how the participants alleviated negative emotions and underwent catharsis. Finally, participants were asked about how the passage inspired them, exploring the insights they gained from the *Bible*.

Research Findings

The findings revealed that the biographies and stories of 18 characters in the *Bible* could facilitate a comprehensive process of emotional healing for Christian students experiencing emotional disturbances, such as self-identity, career development, and religious beliefs. These characters include Abraham, Joseph, Moses, Samson, Ruth, David, Elijah, Esther and Mordecai, Job, Daniel, Hosea and Gomer, Jonah, Jesus, Mary (mother of Jesus), Peter, Mary Magdalene, Martha, and Stephen. Table 1 provides an overview of the characters in the *Bible* that contribute to the participants' emotional healing process.

Table 1 Characters in the *Bible* That Facilitate Emotional Healing for Participants

	Emotional disturbance of participants	Biblical characters
Problems of self-identity	Feeling guilty for not fulfilling their own responsibilities	Samson
	Facing an unfavorable circumstance and feeling jealous of others	Job
	Feeling anxious and lacking confidence when facing important tasks	Esther and Mordecai
		Jesus
	Feeling distressed because of a lack of understanding of self-worth or being judged from others	Mary (mother of Jesus)
Problems on career development	Feeling uncertain about the future	Abraham
	Feeling frustrated and discontented because of repeated setbacks or lack of recognition	Joseph
	Feeling timid and uneasy about unknown challenges	Moses
	Feeling perplexed and anxious about the current situation	Ruth
	Feeling exhausted and powerless because of an overly busy lifestyle	Elijah
		Martha
Problems related to religious beliefs	Feeling guilty and ashamed for actions that did not align with their own religious beliefs	David
		Hosea and Gomer
		Jonah
		Peter
	Struggling to acknowledge themselves as Christians because of a lack of confidence	Daniel
		Stephen
	Being hesitant to pursue the faith on Christianity because of past mistakes	Mary Magdalene

Among the participants from NTU, the most frequently mentioned emotional disturbance problems of self-identity were feeling anxious and lacking confidence when facing important tasks. In problems of career development, most participants felt frustrated and discontented owing to repeated setbacks or lack of recognition. In problems related to religious beliefs, two problems were identified: feeling guilty and ashamed for actions that did not align with their own religious beliefs and struggling to acknowledge themselves as Christians because they lacked confidence. The participants most frequently mentioned Biblical characters were Jesus, Joseph, Daniel, and Peter.

First, participants tend to establish a connection between the traits of the *Bible* characters and their own experiences when encountering challenges or suffering. For example, Daniel's commitment to Christianity in Babylon, a country with different religious beliefs and culture, resonates with participants who often face situations where others question their religious beliefs. Despite the cultural differences between the characters and the participants, the focus remains on the characters' shared traits, allowing for a stage of identification.

Secondly, when characters express their emotions clearly during struggles, participants are more likely to experience the same emotions. For instance, the Gospel accounts mention Jesus asking the disciples to pray with him three times before his arrest, indicating his tension and anxiety. Participants reported feeling the same emotions as Jesus when reading these accounts. Additionally, as Christians believe in God's unconditional love, passages describing God's love for humanity, particularly the sacrifice of Jesus to save people from sin, evoke deep emotions and relieve participants of negative feelings.

Finally, when Christian students observe how characters in the *Bible* solve their problems, they can learn from their attitudes and methods. This enables them to strengthen their faith and recognize that God is always with them during difficult times. This not only helps in resolving emotional disturbance problems but also enhances their spirituality and faith in their beliefs.

Based on the findings of this study, the researchers suggest exploring the emotional healing efficacy provided by the *Bible* on different age groups of Christians, such as children, adolescents, adults, and the elderly. Additionally, investigating the effectiveness of bibliotherapy with the *Bible* on non-Christians would be worthwhile. Meanwhile, some participants mentioned that besides the *Bible*, they found solace and could alleviate negative emotions by listening to Christian songs and reading Christian books. Therefore, the efficacy of the emotional healing provided by those materials on Christians may also be worth exploring.

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聖經書目療法成效研究－聖經人物之傳記故事對基督徒學生之情緒療癒效用探討[ψ]

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摘要

本研究探討聖經作為書目療法素材之成效，透過半結構式深度訪談法，以12位國立臺灣大學之基督徒學生為研究對象，從中探析受訪者在面臨哪些情緒困擾時，曾透過閱讀聖經獲得情緒療癒的經驗。限於論文篇幅，本文聚焦於探討聖經人物之傳記故事對受訪者的情緒療癒效用。研究結果發現，亞伯拉罕、約瑟、摩西、參孫、路得、大衛、以利亞、以斯帖與末底改、約伯、但以理、何西阿與歌篾、約拿、耶穌、耶穌的母親馬利亞、彼得、抹大拉馬利亞、馬大、司提反等18組聖經人物之傳記故事，能對受訪者在自我認同、生涯發展、宗教信仰等三方面的情緒困擾問題，發揮認同、淨化、領悟之完整的情緒療癒效用，由此體現出聖經書目療法的成效。

關鍵詞： 聖經，書目療法，情緒療癒，基督徒，大學生，研究生

前　言

聖經是常被使用的「書目療法」（bibliotherapy）素材之一（Baruchson-Arbib, 2000; Rubin, 1978; Stanley, 1999; Webb, 1931）。全球有三分之一人口是廣義基督教的信徒（曾雪瀅，2021），而信徒常被鼓勵要閱讀聖經（李容珍，2019；Hsieh, 2022）。台灣的基督徒與天主教徒約有100萬人（伊慶春，2012；夏昊霊，2022），其中35.6%之信徒會每天閱讀聖經；有讀聖經習慣的基督徒對生活的滿意度較高（楊文山，2012）。同時，許多牧師與信徒皆認為，閱讀聖經能使

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此篇文章之同儕評閱意見報告（Open Point）及導讀簡報（InSight Point）請至本刊網站查閱 http://joemls.tku.edu.tw
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人增長信心和智慧，以面對個人遭遇的挫折與挑戰（江淑文，2011；余潔麟，2008；楊文山，2012）。此等應用，符合書目療法的理念。

書目療法係指遭遇挫折與困難而有情緒困擾者，透過閱讀合適的圖書資訊資源，從中經歷「認同」（identification）、「淨化」（catharsis）、「領悟」（insight）等心理狀態，得到「情緒療癒」（emotional healing）的效果；當個人由閱讀素材中看到和自己經歷相似的角色，繼而觀察角色如何跨越困境，能使個人從原本茫然不安等負面情緒，恢復到平和淡定的狀態，由此思考個人困擾的因應方式，最終能提升在逆境中的「挫折復原力」（resilience；陳書梅，2022；Doll & Doll, 1997; Rubin, 1978）。

在台灣，則仍未見有探討聖經書目療法成效之研究；為填補研究缺口，本研究運用半結構式深度訪談法，以基督徒為研究對象，進行探索性研究，探討聖經的哪些內容，對何種情緒困擾問題的當事者具有情緒療癒效用？由於時間、人力因素，本研究之對象，僅限於國立臺灣大學（簡稱臺大）18至24歲之基督徒學生。囿於篇幅，本文聚焦於呈現具有情緒療癒效用的聖經人物傳記故事，聖經中其他具有情緒療癒效用的文類，如詩歌、人物訓誨等，將另行為文發表。

本研究結果冀望可讓大學校園中的基督徒學生瞭解，若個人遭遇情緒困擾問題時，可閱讀本研究所提的聖經人物之傳記故事，從而獲得面對困難的力量。此外，基督徒之親友、教會牧師與團契輔導、大學教師或心理輔導老師等，亦可透過本研究結果，與當事者共讀聖經人物之傳記故事，以協助基督徒學生找到跨越困境的心能量。

二、文獻探討

以下敘述大學校園基督徒學生的情緒困擾問題、書目療法的意涵與情緒療癒原理、以聖經作為書目療法素材等三方面之文獻。

㈠ 大學校園基督徒學生的情緒困擾問題

情緒困擾是指個人因需求、慾望等未能滿足而陷入挫折，並由此產生焦慮、迷惘、痛苦等負面情緒（賴保禎等，1999）。所有人皆可能遭遇情緒困擾，其中，依據教育部統計處（2022），自2005年有統計以來，大學生多為18至24歲，正值青少年期過渡至成年初期，此族群可能面臨兩個時期的心理社會發展任務，包括建立自我價值與尋找角色定位、建立人際關係與親密關係、探索生涯發展方向並準備投入職場等（王春展，2004；財團法人董氏基金會，2008）。而由於大學學歷普遍化，不少應屆畢業生投考研究所，視之為大學的延續，甚至成為延後進入職場的策略（黃亞琪，2011；謝明彧，2018），故有

許多碩士班研究生的年齡介於22至24歲（教育部統計處，2022），亦面臨上述的情緒困擾問題。

而在遭遇不如意事時，基督徒常會藉助宗教力量來克服情緒困擾；但一些基督徒會因未能遵從宗教的道德規範而衍生罪惡感；若再遭遇不順遂之事，則可能認為由於個人行為不符合神的旨意，故無法得到神的庇佑，由此產生失落感（陳秉華等，2013）；換言之，大學校園的基督徒學生，亦可能因宗教信仰而衍生情緒困擾問題。

㈡書目療法的意涵與情緒療癒原理

綜整文獻可知，書目療法是透過適當的閱讀素材，讓人從中照見自己的處境，繼而宣洩出負面情緒，使心情恢復平靜，並學習正向解決情緒困擾問題的態度與方法；其情緒療癒過程，包括認同、淨化、領悟等三種心理狀態。首先，認同即個人察覺素材中所述角色的遭遇或相關事件與自身經歷類似，因而產生共鳴感，並將自己代入素材中。其次，淨化是指讀者看到角色的不同遭遇時，個人能感受到角色的心情轉折，並隨之產生情緒的高低起伏，由此得以釋放心中壓抑的負面情緒，心情也因而漸趨平靜，此即為情緒淨化的過程。最後，領悟是讀者從角色的經驗省察自己，並學習到適合應用在現實生活中的行為或態度，從而產生正向改變，並提升心理韌性與挫折復原力（王萬清，1997；施常花，1988；陳書梅，2022；Cornett & Cornett, 1980; McNicol & Brewster, 2018; Stanley, 1999; Tukhareli, 2014）。

書目療法可運用多元的圖書資料與影音資源來進行，例如繪本、小說、心理自助書、詩歌、傳記、音樂、電影、電視劇等（陳書梅，2022；Altunbay, 2018; Hynes & Hynes-Berry, 1994）；若個人在與特定素材內容互動後，同時獲得認同、淨化、領悟等三個心理歷程，則該素材可稱為「情緒療癒素材」。而書目療法是否能產生情緒療癒效用的關鍵，在於適當的時間，為適合的讀者提供適切的素材（the right time, the right book, the right reader），對於不同經歷與情緒狀態的讀者，能產生情緒療癒效用的素材，亦不盡相同（陳書梅，2022；Cohen, 1994; Cornett & Cornett, 1980; Stanley, 1999）。

㈢以聖經作為書目療法素材

聖經是基督教之典籍，由舊約聖經（*The Old Testament*）和新約聖經（*The New Testament*）組成，合計有66卷、四十多位作者，寫作年代橫跨西元前1500年至西元二世紀；聖經原文為希伯來文和亞蘭文，目前流行最久的中文譯本是1919年出版的「國語和合本」（以下簡稱聖經和合本；余潔麟，2008）。聖經有各種文學體裁和內容，包括人物傳記、詩歌、歷史與訓誨、先知預言等（莊雅棠，2008）。

由前人文獻可知，聖經是書目療法可應用的療癒閱讀素材（Baruchson-Arbib, 2000; Rubin, 1978; Stanley, 1999）。19世紀初，醫院及精神病院即常將聖經和相關的宗教書籍置於病房，供住院病患閱讀，協助其身心靈恢復健康（陳書梅，2008；McDaniel, 1956）。而聖經的情緒療癒效用，長久以來得到眾多醫療人員、社會工作者、圖書館員、牧師及基督徒的認可（邱炯友，2023；Galt, 1853; McDaniel, 1956; Weimerskirch, 1965）。

台灣亦有一些專書與實證研究，指出聖經能增進個人的心理素質，帶來心靈啟發（周慧美，2018；林信男，2022；胥弘道，2008；廖文櫻，2015）。晚近，邱炯友（2021，2023）更主張，透過正確地詮釋聖經經文來進行之「聖經書目療法」（biblical bibliotherapy），適合在圖書館或相關產業進一步深入耕耘。

三、研究設計與實施

以下敘述本研究之研究方法與研究工具、研究對象、研究實施步驟及資料分析與處理方式。

㈠ 研究方法與研究工具

本研究欲瞭解聖經書目療法對大學校園之基督徒學生的成效。由於上述內容無法藉由直接觀察得知，學者專家指出，書目療法的成效評估可透過半結構式深度訪談法（semi-structured in-depth interview）進行（Rubin, 1978; Shrodes, 1950）；此種研究方法可從談話中瞭解受訪者的觀念和個人經驗；而研究者宜依預先設計的訪談大綱提問，並按訪談實際情形調整順序，且適時釐清談話中的意涵（陳向明，2002）。同時，國內的書目療法實證研究，亦常透過訪談進行資料蒐集（施常花，1988；陳書梅，2014；陳書梅、張簡碧芬，2014）。基此，本研究亦採用半結構式深度訪談法。

本研究之訪談大綱係按研究目的和書目療法理論基礎來設計，共有兩部分；第一部分先瞭解受訪者閱讀聖經的頻率、時間等；第二部分則係詢問個人閱讀聖經的經驗。具體言之，研究者先請受訪者分享對個人具特別意義的聖經內容，提問「此段經文的背景是什麼？為什麼想要分享它？」，由此，得悉受訪者與聖經內容的連結，以確認其認同作用。其次，詢問「你是否感受到作者或其中敘寫之人物的情緒？你讀完後心中有什麼情緒感受？」，以瞭解受訪者如何隨著經文，使負面情緒獲得釋放或抒發，達致淨化作用。最後，提問「此段經文讓你有什麼啟發或改變？」，以探討該段聖經內容對受訪者的領悟作用為何。

例如，受訪者提到「亞伯拉罕（Abraham）聽從上帝的話，帶領家人離開家鄉」之內容讓其印象深刻，因為自己曾因即將離開熟悉的環境而對未來感到茫然，處境如同亞伯拉罕；換言之，受訪者所言，係個人的處境與聖經人物的遭遇有相似之處，此符合認同作用的定義；故此，研究者進一步詢問是否產生淨

化與領悟之題項，例如亞伯拉罕當時的情緒為何、個人對亞伯拉罕處事方式的想法與感受，以及從中獲得何等的啟發等。

待受訪者主動分享完個人經驗後，研究者亦會追加提問「哪些經文讓你感到共鳴？」、「哪些經文能讓你感受到其中的情緒，或你閱讀後感到被安慰？」、「有哪些經文讓你有所啟發？」等問題，以期受訪者能回想更多對個人產生情緒療癒效用的經文。

㈡研究對象

囿於時間與人力限制，以研究者所屬的學校－臺大之基督徒學生為研究對象，透過立意取樣（purpose sampling）的方式，徵求符合條件者參與訪談。由於聖經篇幅龐大，故直接徵求有閱讀聖經習慣，且至少讀完新約聖經者。詳細條件臚列如下：

1. 18至24歲之臺大在學學生。
2. 穩定參與教會主日禮拜或基督教團契，且在訪談前已接受洗禮者。
3. 目前或曾經持續閱讀聖經半年以上，至少讀完新約聖經，並自覺在閱讀時，曾獲得情緒療癒者。

本研究徵得12位受訪者，為保護其隱私，乃按訪談之順序，予以代號A至L指稱；其中A與B為前導研究之受訪者，C至L等10人為正式研究的受訪者，訪談日期在2016年1月上旬至3月下旬。12位受訪者中，有男性三位，女性九位；受訪者所屬學院別，包括文學院、理學院、社會科學院、醫學院、工學院及生農學院，每學院皆有兩位；年級方面，共有七位大學部學生，分別為一年級一位、三年級三位、四年級三位；碩士班學生五位，其中有一年級三位、二年級一位、三年級一位。以國籍區分，共有台灣本國籍九位，另外，三位為馬來西亞籍之僑生或國際學生。12位受訪者中，有八位每天閱讀聖經，有兩位為每週五次；兩位曾經有每天讀經的習慣，但受訪時係不定期閱讀聖經。此外，有六位已讀完整本聖經，其餘六位讀完新約聖經，舊約聖經則尚未讀完。

㈢研究實施與步驟

本研究首先蒐集書目療法之中英文文獻，以瞭解相關研究現況；之後，則設計訪談大綱與邀請函，並於2015年12月下旬，透過人脈關係與PTT實業坊之NTU板張貼本研究相關訊息，徵得兩位受訪者，於2016年1月上旬進行前導研究，結果顯示受訪者能瞭解訪談大綱內容，故不需修改；同時，訪談資料豐富，因此前導研究內容亦納入正式的研究分析中。而由於在NTU板徵求的人數不足，2016年1月中旬，研究者經由臺大各基督教學生社團招募受訪者，並運用滾雪球法（snowball sampling），請受訪者推薦其他臺大基督徒學生參與本研究。

訪談時，研究者先確認受訪者的背景資料，繼而根據訪談大綱提問，以蒐集受訪者認為具有認同、淨化、領悟之情緒療癒效用的聖經內容。由於研究者之一亦為基督徒，且已閱讀過聖經全文，對受訪者所述內容皆有所瞭解，因此，能作出適當的回應，或協助受訪者回憶或查考內容出處。訪談過程皆經受訪者同意錄音，以便進行資料分析。每位受訪者的訪談時間為60至90分鐘，訪談地點在臺大校園內或周邊之教堂或餐廳的公共空間。

㈣ 資料處理與分析

本研究以內容分析法，分析訪談資料。研究者首先將訪談錄音騰錄為文字，並註明受訪者基本資料和代號，且加上行號以便標註引用文字之來源。由於一些受訪者慣用的聖經中文版本不同；為求行文一致，研究者將受訪者提及的經文原文，統一為聖經和合本之譯文。

研究者根據書目療法理論中，認同、淨化、領悟之情緒療癒心理歷程的定義，為逐字稿編碼。簡言之，若受訪者曾提及，閱讀特定聖經經文後產生共鳴感，即歸納為認同作用；而若提到個人的心情隨著經文內容產生起伏變化，即歸類為淨化作用；至於提出閱讀後對個人的啟發、省思等，則歸屬於領悟作用。在本研究中，聖經經文的閱讀人數雖然不一，但只要有一位受訪者提及，在閱讀特定經文後能產生認同、淨化及領悟作用，研究者即將該段聖經內容視為具有情緒療癒效用者。

本研究所引用之訪談資料，以括號（ ）註明資料出處，下方為受訪者B之訪談逐字稿第97至101行，研究者在引述此段內容時，以省略號……表示略去的內容，並以方括號〔 〕表示研究者針對截取之文字未盡之語意而作的補充：

> 〔像〕當初考大學的時候……讀到……亞伯拉罕要〔從家鄉〕出來，……很多東西都還不知道……。（B: 97-101）

由上述引用內容可見，受訪者在考大學時因不清楚自己的未來而苦惱，當時閱讀到聖經中的相關情節，覺得此段內容呼應了個人的經驗，符合書目療法理論中認同作用的定義，故將之歸納為認同作用。

四、研究結果分析

綜整研究結果，聖經中的人物傳記故事、詩歌、人物訓誨、意象、歷史書等五種類型的內容，對受訪之臺大基督徒學生具有情緒療癒效用。限於篇幅，本文僅呈現受訪者對聖經人物傳記故事之認同、淨化、領悟作用之分析。

㈠ 聖經人物傳記故事對臺大基督徒學生的情緒療癒效用分析

綜合分析訪談結果可知，聖經中共有18組人物的傳記故事，可對受訪者的自我認同、生涯發展及宗教信仰等三個層面的情緒困擾問題，產生情緒療癒

效用。而依人物在聖經中首次提及的順序，分別為亞伯拉罕、約瑟（Joseph）、摩西（Moses）、參孫（Samson）、路得（Ruth）、大衛（David）、以利亞（Elijah）、以斯帖（Esther）與末底改（Mordecai）、約伯（Job）、但以理（Daniel）、何西阿（Hosea）與歌篾（Gomer）、約拿（Jonah）、耶穌（Jesus）、耶穌的母親馬利亞（Mary, mother of Jesus）、彼得（Peter）、抹大拉馬利亞（Mary Magdalene）、馬大（Martha）、司提反（Stephen）等。以下按聖經人物傳記故事適用之情緒困擾問題類別，分別說明之。

1. 自我認同問題

參孫、約伯、以斯帖與末底改、耶穌、耶穌的母親馬利亞等五組聖經人物之傳記故事，能對遭遇自我認同之情緒困擾的臺大基督徒學生，產生情緒療癒效用。茲詳述如下。

(1)因未恪守本份而感到自責－參孫

參孫的故事載於「士師記」第13至16章。當時以色列人不時受到其他民族的戰事侵擾；而當以色列人向神祈求時，神便派遣士師（Judges，有審判者和領導者的意義），拯救人民脫離苦況。士師參孫的個性衝動、行動魯莽，其畢生功過參半，臨終前淪為侵略者的戰俘；參孫求神賜他力量，終與侵略者首領同歸於盡，由此讓以色列人脫離戰火。受訪者I提到，其在閱讀參孫的故事後，獲得認同、淨化、領悟之情緒療癒效用。如下所述。

認同

受訪者I曾同時擔任教會團契和系學會的幹部，過度忙碌的生活導致兩項任務皆未有理想表現；因此，在看見參孫並未做好士師的職責時，I即想到個人的境況。其言道：

> 我……〔曾經〕在團契當小組長……又是系上的活動長，……一根蠟燭兩頭燒……，……書……沒有唸得很好，……服事也很糟……。……參孫……讓我想到，我……做得很不好，……兩邊〔教會及系會〕都沒辦法放手，……拉扯……。（I: 53-60, 88, 93-96, 99-101）

淨化

參孫的行為並非楷模，而神仍然藉他來拯救以色列人；由此，受訪者I深受感動，並想到自己的境況；因此，I心中愧疚、自責的負面情緒獲得了釋放。如其所言：

> 參孫……是一個很糟糕的士師，可是……最後他……要死的……時候，……再次回到神面前，……神還是願意用他……。……我覺得……自己也是很糟糕，可是神……願意繼續使用〔我〕。……〔我〕非常非常感動……讀到眼眶泛淚。……被原諒、被釋放的感覺。（I: 66-72, 109-110）

領悟

受訪者I從參孫的經歷中領悟到，只要願意改善自己，並向神祈求，也可以繼續為神工作。I因而改變自我認知，不再因曾經犯下的錯誤而在信仰中卻步不前。如I所述：

> 給我的提醒，是……只要……願意，我〔神〕也願意繼續使用你〔自己〕。……不要……都是看到自己的罪，要看到神的恩典。（I: 108-109, 112-114）

(2)因際遇崎嶇不平而對他人心生妒嫉－約伯

約伯的事蹟載於「約伯記」。約伯是正直的義人，然而撒旦使他身染惡疾，且家人全部意外喪命，讓約伯受盡苦楚。朋友認為約伯因犯罪而面臨此等遭遇，故勸他悔改；但約伯堅持自己無罪。後來，神的回應使約伯折服。最終，神使約伯恢復健康，並獲得財富與眾多後代。受訪者H在閱讀約伯記後產生情緒療癒效用，其所提如下。

認同

約伯雖行為正直，卻遭遇諸多災禍；受訪者H由此聯想到自己重考大學的經歷，覺得自己信仰虔敬，但遭遇與忽視信仰的朋友一樣不順遂，故心生不平之感，並認為約伯能同理自己的遭遇。H言道：

> 約伯……覺得……沒有虧欠神……，但是……遭遇這樣的事。……我那時候〔重考〕也……像那樣子，……朋友……一起重考，……比較心態……覺得……我都有來聚會，……也很敬虔，但是為什麼……我就沒有考好。……覺得蠻被同理的。（H: 51-60, 71）

淨化

受訪者H表示，約伯在歷盡人生的苦難後，神使他恢復昔日的生活，並加倍地賜福予他，此讓H受到安慰與鼓舞，瞭解神仍在眷顧自己；由此使負面情緒獲得淨化。如其所言：

> 約伯記……前面都在講他〔約伯〕多慘啊，什麼都沒了……，但後來……「耶和華就使約伯從苦境轉回，並且……賜給他的比他從前所有的加倍」〔42章10節〕，……覺得……很被安慰，……我們確實會……遭遇……很多的苦難，但是上帝的心意都沒有變。（H: 38-49）

領悟

而受訪者H從約伯的經歷中，察覺到自己心中的驕傲；此外，他領悟到在困難中仍然要信仰上帝，並對未來抱持希望，因為神全善的本質是永恆不變的。H所述如下：

> 發現自己心裡的一些驕傲，……另一個是……信心不應該因為環境或……事件而改變，……應該要持續相信祂……是守約、施慈愛的神。……在苦難當中，……還是對神有盼望。（H: 63-68, 71-72）

(3) 面對重大任務時缺乏信心而感到焦慮不安－以斯帖與末底改、耶穌

a. 以斯帖與末底改

以斯帖與末底改的故事，載於「以斯帖記」中。波斯王國統治以色列期間，選了以色列籍大臣末底改撫養的以斯帖為皇后。後來，有大臣藉機請王誅滅以色列人。對此，末底改請以斯帖向波斯王求情，終使以色列人逃過被滅族的命運。受訪者D和F對以斯帖與末底改的故事，產生認同、淨化、領悟之情緒療癒效用。

認同

末底改託付以斯帖向波斯王求情時，曾說無論她成功與否，仍然相信神對人民的救贖，而非全然寄望以斯帖一人。此等情節，讓受訪者D想起籌備活動時，需將重要任務交付給他人，但自己感到擔憂、不放心，因此產生認同感。其所述如下：

> ……要把一些事情交待給別人幫忙……我……很不放心，……擔心……會落漆〔台語錯漏百出之意〕。……哈曼要害猶太人〔指以色列民族〕……末底改……不是完完全全把希望寄託在以斯帖身上，因為……上帝也會通過別的方法來救他們〔以色列人〕。（D: 89-99）

淨化

在面對民族將被屠殺的噩運時，受訪者D能感受到末底改心中的悲傷，以及對神施予救贖的盼望。其言如：「他〔末底改〕……很傷心……哭泣……，但是他仍然有盼望」（D: 724-725）。

而對於以斯帖甘願承受被判死刑的風險，違反規定主動覲見波斯王；受訪者F能感受到以斯帖的恐懼，以及其因信仰而產生堅定的決心與勇氣，並對其承認信仰的態度感到佩服。F說道：

> 我喜歡以斯帖……她……在異教的地方，……冒生命危險……表明她〔是以色列人〕身份，……我覺得好佩服……；〔以斯帖〕應該是有點怕……但……還是……很勇敢。（F: 522-525, 538-543, 568-571）

領悟

從此段故事中，D領悟到即使個人未能掌握一切，但神掌管萬事，因此應當對上帝更有信心。其言道：「相信上帝……，……人……做什麼事，上帝也會帶領它。要依靠神，不要自己掌握」（D: 141-144, 155-157）。

b. 耶穌

耶穌的生平主要記載於「馬太福音」、「馬可福音」、「路加福音」及「約翰福音」。耶穌自幼聰穎過人，明白自己是神的兒子，亦清楚自己的使命。耶穌呼召12位門徒，在以色列境內宣講福音、治病及彰顯神蹟，吸引許多追隨者；其教誨主張破除過度詮釋而改變的教會規條，引起許多祭司與釋經學者的不滿。後來，耶穌遭誣告被捕，終以釘十字架之刑處死。耶穌死後第三天，有天使在墓穴中宣告耶穌復活。其後，耶穌向許多門徒顯現，約40天後升回天上。

本研究中，A、B、C、D、G、I、J、K及L等九位受訪者皆提到，耶穌的故事使其產生情緒療癒之效。以下舉例說明其對受訪學生之情緒療癒效用。

認同

五位受訪者A、C、D、I、L對耶穌的傳記故事產生認同作用。例如，C由耶穌身為神，卻降生為人，於世上經歷苦難，而覺得他能理解自己的處境。如其言道：

> 神……願意謙卑……來到……世界上，……成為一個Baby〔嬰兒〕，……從最無助的時候開始成長。……讓我知道，……當我……傷心難過……，可……在神那裡……得到〔安慰〕，因為神也曾經……活在這個世界，面對許多困難……。（C: 444-454, 459-461）

L由耶穌伸手觸摸痲瘋病患使其疾病痊癒，聯想到自己如同被耶穌醫治的病人般。如L所言：

> 有人長了大痲瘋，……〔耶穌〕摸他的臉……，上帝依然愛他，……會覺得自己……沒有那麼好，可是上帝還是很愛我。（L: 450-455）

另外，耶穌在被釘十字架前，祈禱求神能救自己免除苦刑，但一切仍願遵照神的旨意；此段經歷，讓J聯想起，個人亦會祈禱希望不需面臨不想服從之事，因而對該情節產生共鳴感。如下所提：

> 很重的服事……，或是……小組……來一個很麻煩的人物，……我們……也會……禱告說……不要讓這種事情發生在我身上。（J: 520-523）

淨化

閱讀聖經時，B、C、D、G、I、J、K及L等八位受訪者皆提到，個人感受到耶穌及其身邊人物的情緒。例如，受訪者I能感受到耶穌在面對即將受刑的懼怕、無力感等負面情緒，但他仍堅定地面對。I能與耶穌一同經歷此等負面情緒，並對耶穌甘願承受痛苦的作為感到佩服。I所言如下：

> 他〔耶穌〕一定很痛苦，……理論上……他〔耶穌〕應該是神，……可是……必需……體驗人的……軟弱，……害怕，……承受……壓力。……尤其是

他……必須要犧牲……，而且……還要掛〔指釘十字架〕……那麼久，……還是願意去做。……我覺得一定是很痛苦很掙扎。（I: 441-456）

受訪者D和K深深感動於耶穌甘願赴死來為人類贖罪的作為，並由此感受到神對人類的愛。以K所言為例：

他〔耶穌〕竟然願意……做〔上十字架〕；我……覺得很感動；……很真實地呈現……他對我們的愛，跟他願意順服。（K: 289-295, 308-309, 345-346）

領悟

六位受訪者A、C、G、J、K、L皆視耶穌為學習榜樣，例如C、J、L皆由耶穌身上領悟到，可更多為他人犧牲奉獻。舉C所言為例：

讓我更加堅定……去相信，……知道……耶穌為我們所做的這一切，也讓我……願意……付出更多……奉獻自己。（C: 429-430）

另外，耶穌瞭解自己的使命，並能摒除一切障礙實行，亦讓受訪者自我省思，例如受訪者K認為應當效法耶穌，堅定地實行個人的任務。如K所言：

耶穌……要上十字架前，……掙扎……可是上帝跟他講完話，他就『好，我去』……。……他〔耶穌〕……猶豫，有掙扎，但一下下……就OK……。……〔自己〕會想很多，……希望可以再簡單一點。（K: 274-279, 313-314, 319-321, 349, 361-365）

(4)因不明白自我價值或遭受他人異樣眼光而苦惱－耶穌的母親馬利亞

馬利亞的故事記載於「馬太福音」第1、2章及「路加福音」第1、2章。馬利亞因神蹟懷孕生子，成為耶穌的母親。受訪者H對於馬利亞的故事產生完整的情緒療癒效用。

認同

此人物故事讓受訪者H聯想到，自己常利用暑假參加短期宣教或服務營隊，而未如同儕一樣，去進行現實社會所樂於看見的成就，正如同馬利亞的經歷，在當時的社會是難以被人認同的；因此，H對其產生共鳴感。H說道：

寒暑假……參加……短宣〔短期宣教〕或服務隊，……別的同學都是……打工……出國……做研究……，……他們累積的……是……世界會很認同的……財富……。但是……我……去照顧弱勢的兒童……去醫院訪談，……他們……覺得……為什麼要花……時間在這些事情上……。（H: 323-325, 327-338）

淨化

H感受到，馬利亞在起初對神蹟降臨在自己身上感到十分驚訝，但因信仰堅定，因而能馬上調整心情並接受之。由此，H亦與馬利亞一同經歷情緒起伏。其言道：

> 她〔馬利亞〕……會很震驚……，可是……她對上帝那個愛是非常強烈，所以……立刻……順服……。（H: 310-311）

領悟

H從馬利亞的經歷體悟到，女性可應用自身的特質，獲得不同於男性的成就。H之領悟如下：

> 蠻想要成為這樣子〔像馬利亞〕的人，……〔聖經中〕很多都是……男性……為神而戰；……但是……神在女人身上的心意……很不同，而且……成就……不亞於……男人。（H: 314-321）

2. 生涯發展困擾

對遭遇生涯發展困擾的臺大基督徒學生而言，在閱讀亞伯拉罕、約瑟、摩西、路得、以利亞、馬大等六位聖經人物的故事後，可獲得情緒療癒效用。如下所述。

(1) 對未來感到茫然不安－亞伯拉罕

亞伯拉罕的故事載於「創世記」第12章至25章。亞伯拉罕聽從神的指示離開家鄉，與妻子前往迦南地。亞伯拉罕雖然不明所以，但仍對神充滿信心。在他100歲時，神應許承諾，使亞伯拉罕獲得後裔。受訪者B在閱讀後，產生認同、淨化、領悟之完整情緒療癒效用。

認同

由亞伯拉罕離開家鄉前往未知之地居住的經歷，受訪者B回憶起自己在考大學時，亦如同亞伯拉罕一樣，需面對未知的未來。其言道：

> 〔像〕當初考大學的時候……讀到……亞伯拉罕要〔從家鄉〕出來，……很多東西都還不知道……。（B: 97-101）

淨化

受訪者B提到，亞伯拉罕在旅途中獲得上帝的指示等內容，會讓自己的心情由焦慮不安恢復平靜，並有受到鼓舞之感。B指出：

> 上帝就一路這樣帶〔領他〕……很神奇，……就覺得……〔面對未知的事情時〕比較不會那麼焦慮。（B: 102, 121）

領悟

由此故事，B因而覺察到個人對神的信心不足，並願意相信神對自己的未來有所安排。如B所言：

> 亞伯拉罕的信心也蠻大的，如果是我……就會覺得屁咧〔不可能之意〕！……可是……因為他〔亞伯拉罕〕信了……就變大國〔成為以色列民族之先祖〕，……那我也要真正的相信。……靜候……上帝會帶領。（B: 116-118, 121）

(2)因屢屢遭遇挫折或不受賞識而感到鬱悶－約瑟

約瑟的故事載於「創世記」第37至50章。約瑟因受父親偏愛而遭兄長妒嫉，將他賣給埃及商旅，淪為埃及人的家僕；他曾遭誣告下獄，但因著神的幫助，最終受法老王賞識而成為宰相，協助管理全國的糧食。後來，約瑟的兄長因饑荒至埃及購買糧食與他重逢，其家族得到法老王的禮遇，後代亦於埃及定居。此故事讓B、C、D、H、I、K等六人，產生情緒療癒效用。茲舉例說明如下。

認同

五位受訪者B、C、D、H、I皆提及，約瑟的故事使其產生認同作用。例如，約瑟被賣至埃及時，未能得知神的計畫，如同D尚不清楚自己為何要攻讀研究所；因此，D認為此情節呼應了自己的境況。其言道：

> 〔與約瑟〕相似的地方，……就是我不曉得為什麼要讀研究所……。……可能……上帝安排我讀研究所……有……我還不知道的原因。（D: 622, 624-625）

另外，約瑟在成為埃及的宰相前，甘於接受當下的際遇，耐心等待被賞識；H覺得自己如同約瑟當宰相前一樣懷才不遇。如H所述：

> 覺得……〔自己〕沒有被看見，……一些……優點……才能，……沒有很被使用……被人讚揚……。……約瑟也是一直……忍耐……，最後……變成宰相。（H: 243-246）

淨化

五位受訪者C、D、H、I、K皆從約瑟的故事中獲得情緒淨化。舉例言之，受訪者C覺得，約瑟被兄長出賣而淪落異國的遭遇很可憐；但他認定神使自己流落到埃及是為了拯救家族，並對兄長出賣自己一事釋懷。由此，C十分佩服約瑟，並受到鼓舞。如C所提：

> 一開始覺得他〔約瑟〕很可憐，……爸爸……疼他，……哥哥妒嫉……。……約瑟……沒有覺得……自己很可憐，……反而……因為這樣的事情〔被出賣、誣告下獄〕……更加……依靠上帝，……很厲害，……居然……釋懷，……我……很受鼓勵。（C: 297-306）

領悟

受訪者C、D、I、K等四人閱讀完後獲得領悟作用。其中，如受訪者K自述，在閱讀約瑟饒恕兄長的情節後，決心原諒曾經傷害自己的朋友；並領悟到饒恕他人後，過去的傷害亦不再成為心理上的負擔，因而能將心力投注在有意義的事情上。K指出：

> 唸聖經〔約瑟的傳記故事〕之後，……想起那件事情〔朋友間的不快往事〕……還是會有一點〔憤怒〕，……可是我……不太討厭那個人了，……饒恕……從約瑟身上看見。……放下……較舒服。……可以……去做更有意義的事情。（K: 481-485, 487-491, 494, 500-502）

另外，D、I、K三人皆由約瑟的經歷領悟到，儘管個人要面對許多未知之事，但其中皆蘊涵了神的旨意，如受訪者D所言：

> 他〔約瑟〕在凡事上都有信心……，……提醒我要更加……相信上帝，……他被賣……提醒我，很多事情……不知道為什麼要發生，但是背後有上帝的旨意。（D: 616-619）

(3)對未知的挑戰感到膽怯不安－摩西

摩西的故事主要載於「出埃及記」。約瑟的後代在埃及繁衍數百年，成為以色列民族；埃及人因感到威脅，便奴役以色列人。神呼召摩西帶領以色列民族離開埃及前往迦南地，但摩西自認能力不足而卻步，終在神多次催促後行動。在神降下十災後，摩西便帶領以色列人離開。途中，以色列人多次不服從摩西，更做出使神發怒之事，導致以色列人在曠野中流浪40年。期滿後，摩西的幫手約書亞接任其領袖地位，摩西則從山上遠眺迦南地後逝世。本研究中，受訪者H、K及L三人對摩西的故事產生情緒療癒效用。以下舉例說明之。

認同

摩西起初因不擅辭令，不欲遵從神的命令，受訪者K及L皆對此情節產生共鳴感。例如，L能同理摩西因「拙口笨舌」而不敢行動的反應，因為自己亦會因此理由而不敢向他人傳福音。如L所言：

> 上帝……說，你〔摩西〕要去把〔以色列人〕救出來，……他就說……我不行！我拙口笨舌！……蠻像自己。……要去向同學傳福音……就會想……我……也……不擅言辭。（L: 368-372, 378）

此外，摩西擔任領袖，卻面對人民的不服從；H和L皆投射了自己在教會中引領他人的不順遂經驗。舉H所言為例：

> 有一點〔像〕……我……在當〔教會的〕小組長……，自己付上了很多，……但……組員……並沒有比較愛上帝，……出席教會的狀況也沒有很好，……不知道該怎麼辦。（H: 278-282）

淨化

摩西帶領人民離開埃及的過程，讓H、K、L三人皆感受到摩西心中的無力感、憤怒、無奈等情緒，並為之感到難過與可惜，亦因著其改變與成長而感到欣慰，由此達致淨化作用。如K提到，在摩西強調自己無法做到神所交付的任務時，能感受到他心中的矛盾；以及其終赴諸行動時，充滿恐懼不安，K能與之一同經歷此等情緒。如其所述：

他〔摩西〕……很掙扎；……看到了這些事情〔指摩西多次目睹神蹟〕，……經驗告訴他……不行，……就帶著……很怕很緊張的心情去做……。（K: 402-406）

領悟

受訪者D、H、K、L四人皆由摩西的故事產生領悟，例如H由摩西交棒予約書亞一事，領悟到應以更宏觀的角度看神的計劃，如同離開埃及前往迦南地之事，雖是由摩西開始，但最後由約書亞完成。H提到：

他〔摩西〕最後轉交給約書亞繼續帶他們〔以色列百姓〕進去〔迦南〕，……啟發是……神完成……工作，……不會……只透過我一個人，而是……需要團隊，……比如……你……陪他〔某人〕度過一些光景，但……這個人……生命完全好轉……可能……是……轉交給下一個人〔完成〕……。（H: 285-296）

另外，受訪者K從摩西的經歷中自省到，自己處事常因未能掌握結果而不敢接觸新事物，且看輕學習的過程。K認為應勇敢嘗試未有把握之事。如其言道：

摩西也是做他沒有做過的事情……。我……沒有做過的事情……會擔心……常常會……結果論；……過程中……學習到的……我沒有去看……。……希望可以……勇於嘗試。（K: 437-440, 446-449）

(4)對當前的境遇感到迷惘與焦慮－路得

路得的故事載於「路得記」。摩押人路得在其以色列籍丈夫死後，跟隨婆婆返回以色列，且投靠親族波阿斯。波阿斯得知後，對路得孝順婆婆的作為抱持好感，其後更娶她為妻，兩人成為以色列君王大衛的先祖。受訪者L對路得的故事產生完整的情緒療癒效用。詳述如下。

認同

路得辛勤地撿拾麥穗養活婆婆，受訪者L自覺亦如同路得一般樂於助人，因此產生共鳴感。L提到：

她〔路得〕……辛勤工作，……幫助她的婆婆……覺得她真的很善良。……常常幫助別人……是我……跟路得比較……類似的。（L: 292-294, 297-300）

淨化

路得的丈夫逝世後，婆婆原想讓路得回娘家後獨自返鄉，此處境讓L感到揪心；但看到路得甘願照顧婆婆，最終得以遇見理想對象，更成為以色列歷史中的重要女性，此結局讓受訪者感到愉快，其亦感受到路得的喜悅情緒。如L所言：

〔婆婆〕很高齡……有……年輕的女子來服侍她，……獨居老人……沒有人照顧……很可憐。……路得願意照顧……婆婆，……最後有一個好的結局，……嫁給波阿斯……，我覺得……很開心……。（L: 289-290, 302-308, 321-325）

領悟

受訪者L將路得視為榜樣，並領悟到在個人尚未有交往對象時，可以專心地履行自己的責任，並好好珍惜此段為神工作的時間。L說道：

我生命中的波阿斯〔指終身伴侶〕還沒有出現……要效法路得，辛勤工作……服事神，……要好好把握。（L: 327-330, 332）

(5) 因生活過度忙碌而感到倦乏無力－以利亞、馬大

a. 以利亞

受訪者G對「列王記上」第18至19章中記載以利亞的故事，產生完整的情緒療癒效用。以色列分裂成北國以色列及南國猶大的時期，以利亞是北國的先知，其統治者多信仰外族的巴力神，甚至對人民行宗教迫害。神派以利亞與巴力神的先知比試，以利亞在眾人見證下，透過禱告彰顯神蹟而獲勝。事後，以利亞遭到王后追殺，疲倦之下向神求死。神派天使讓以利亞充分地休息後，再繼續履行使命。以下說明G對此段故事的閱讀心得。

認同

受訪者G提到，以利亞因疲勞而在曠野中求死的情節，正反映了生活忙碌者的信仰狀況；G由此覺察到，自己的研究所生活十分疲累，有著和以利亞相似的境況。如其所言：

以利亞……非常非常勞累……，……那個〔靈性上〕很危險的狀態……覺得……我一直都處於很疲累的狀態……。（G: 269-271, 287-293, 295）

淨化

以利亞雖盡力執行神的命令，卻落得被追捕的下場；此等內容，讓受訪者G感受到以利亞心中充滿懼怕、不滿和疲乏感；而後神派天使讓他安然地休息，使G感到充滿希望，驅走先前的負面情緒。G表示：

以利亞……被追殺，……很害怕，……跟上帝……埋怨……，然後上帝……讓他好好……休息，……看到他，會覺得〔自己〕很有希望。（G: 256-261）

領悟

以利亞身為先知，並見證神蹟發生，仍會遭遇力有未逮之事；因此G領悟到，不需因為個人的短處而失去自信。G提到：

先知也……只是人……，也會有自己〔能力〕不夠的地方，……但是上帝還是會使用他。……人多少都會有一些缺點……不用……很完美……。（G: 270-273）

b. 馬大

「路加福音」第10章38至42節記載，耶穌與門徒傳道時，馬大接待耶穌一行人。期間，馬大獨自忙於招待，妹妹馬利亞僅坐在耶穌腳前聽道，於是馬大請耶穌允許馬利亞離席協助。對此，耶穌說馬大為許多事情操心，而馬利亞選擇聽天國的道理，乃是無人能奪走的福份。馬大的故事對受訪者C和F發揮的情緒療癒效用如下。

認同

C和F兩人由馬大的故事聯想到在教會中忙於服事的經驗；如C曾在基督教機構全職服務，因此能體會馬大為耶穌忙得不可開交的情節。F則提到，服事時常需顧及當下的任務，故在聆聽聖經教導或祈禱時未能全心投入的情形，由此產生共鳴感。如F所言：

〔想到〕之前……在〔基督教〕機構裡面全時間事奉，……超忙的。（C: 221-222）

〔自己像〕忙碌的馬大……聚會……要詩班〔唱歌〕……要分享〔信息〕，……要帶什麼活動……。……要聽講道……不專心，因為……還有很多……服事。（F: 615-623）

淨化

聖經並未記載耶穌回應馬大後所發生的事，亦未提及馬大的心情；但受訪者C感受到馬大心中的矛盾和鬱結，並可憐馬大獨自辛勞為眾人付出。C說道：

沒有馬大……，……他們〔聽道的人〕……吃什麼？……光坐那邊聽〔不做事〕，也不是嘛……覺得很矛盾，……馬大很可憐。（C: 229, 244-247）

另外，F亦由耶穌的話中，感受到他重視馬大和馬利亞兩人，無論是聽道或服事，皆能獲得稱許；此讓F深受感動。如其言道：

耶穌是愛她們兩個人；……她們〔馬大和馬利亞〕專注的地方不一樣，……很感動……耶穌也關心馬大，……看到……馬大的心，……而……馬利亞是不用做這種事情……就可以白白領受。（F: 637-644）

領悟

受訪者F由故事中領悟到，個人不需要一直以實際行為來表達並證明自己對神的愛或感謝，即能獲得神的愛。而受訪者C則從耶穌對馬大的回應中反思，應認清個人忙碌的目標；同時，應在認真服事與增長靈性兩方面取得平衡。如兩人所述：

〔耶穌〕提醒她〔馬大〕……有看到她在做什麼，……其實可以不用做這麼多，就可以領受〔恩典與祝福〕了……。（F: 647-648）

> 更重要的是……為了什麼而忙。……離開了上帝，……忙……都沒有意義。……應該要……跟上帝有……〔好〕關係，……像馬大又像馬利亞，……要平衡。（C: 223-227, 233-235）

3. 宗教層面之情緒困擾

大衛、何西阿與歌篾、約拿、彼得、但以理、司提反、抹大拉馬利亞等七組聖經人物之傳記故事，能對因宗教信仰方面的挫折事件而衍生情緒困擾問題的臺大基督徒學生，產生情緒療癒效用。茲詳細說明如下。

(1) 因做了不符合信仰規範之事感到自責與愧疚－大衛、何西阿與歌蔑、約拿、彼得

a. 大衛

大衛一生的經歷載於「撒母耳記上」第16章至31章、「撒母耳記下」全書、「列王記上」及「歷代志上」的部分章節。在大衛年輕時因富有智慧與力量，而受掃羅王的賞識，但待其聲名大噪後，即遭掃羅追殺。掃羅死後，大衛繼任為王。王位穩固後，大衛愛上一名將士之妻，並使計讓其丈夫戰死，因而觸怒了神；大衛被先知斥責後，即向神懺悔認錯。晚年時，其子嗣間內亂，大衛逃出王宮避難，至動亂者死後，方重返王宮。受訪者B對大衛的故事產生完整的情緒療癒效用。

認同

受訪者B認為大衛會因感情之事而犯罪，與自己感性的特質十分相似，故產生認同作用。如B所言：「大衛……是蠻感性的人，……我自己也是……，很容易被情感〔影響〕……情緒化」（B: 59-60）。

淨化

大衛一生經歷多次危難，終能夠順利跨過；而且大衛和將士之妻私通使神發怒後，願意承認自己的過錯並尋求神的原諒。此等情節，皆令B感動落淚，從而釋放因犯錯而自責的負面情緒，也由此衍生罪過獲得原諒的盼望感。如其言道：

> ……讀到哭耶，……他〔大衛〕從被膏〔被承認為以色列王〕……歷盡了……被追殺……逃亡……當王，……之後又逃亡〔子嗣引發內亂〕……。……最感動的……是他犯罪〔指私通之事〕……被先知一罵……就願意……到上帝面前〔認罪〕，……大衛的心很軟柔，……有盼望的感覺……。（B: 34-37, 39-43, 45-53）

領悟

從大衛犯罪，認罪悔改後獲得神原諒的經歷，B領悟到，應如同大衛一樣祈求原諒並悔改，則可以獲得上帝的寬恕。B說道：

上帝好愛他〔大衛〕……他悔改……就繼續給他恩典。……也會提醒自己……不要躲著……到上帝面前認罪禱告……真心悔改，……祂〔上帝〕都會原諒。（B: 71-75）

b. 何西阿與歌蔑

「何西阿書」第1至3章敘述先知何西阿聽從神的命令，娶妓女歌篾為妻。妻子婚後仍與他人私通，何西阿將歌篾逐出家門；其後，又聽從神的指示與她和好。受訪者E及H二人，皆對此段故事產生情緒療癒效用。

認同

H認為，歌篾多次背叛丈夫，正如同一些基督徒儘管知道神對人類的愛與犧牲，但仍然無法對神保持忠心，做出神所不喜悅的事，因而讓H產生共鳴感。如H所言：

上帝……透過何西阿在表明，……祂……愛我們，……我們……蠻像……淫婦〔歌篾〕，……很容易就偏向別處，……對上帝很不忠……。（H: 117-121）

淨化

何西阿書以夫妻比喻神與人的關係，讓受訪者H感受到神對自己的愛，猶如戀人般熾熱且超越理智，此讓H感到很驚訝，甚至感動落淚；同時，亦對自己的過錯感到悔悟。H言道：

蠻震驚的，……對上帝的認識，……沒有……想過……可以像情人，那樣……熱烈……失去理智……。……蠻感動的，……讀到哭。……我覺得……願意悔改……，不是只有……神愛我……就好了……。（H: 121-122, 132-141）

領悟

受訪者H由何西阿的經歷中領悟到，個人不必過於在意他人的眼光，而是應重視閱讀聖經及禱告等讓自己與神建立親密關係之事。如其言道：

我……會更看重……每天讀經禱告的時間。……心裡不是……追求……別人的好的眼光……，而是……追求自己跟神的關係。（H: 143-146）

另外，何西阿願意為了彰顯神要啟示以色列民族的預言，犧牲自己選擇結婚對象的權利；E由此領悟到，執行神命令時，亦可能需要犧牲個人所珍愛之事物。但若能明瞭神的旨意，神仍會給予人足夠的勇氣與力量，執行難以實踐之事。E敘述如下：

何西阿……生命裡面，……非常重要的事情〔指婚姻〕，……完全放在他的使命……，……非常大的犧牲。……覺得一旦清楚上帝要你去做什麼，……上帝會給你夠用的力量……。〔E: 508-516, 527-532）

c. 約拿

「約拿書」敘述先知約拿拒絕服從神的命令，其後坐船時遭遇大風浪；約拿明白此事因自己不從命而起，於是自願落入水中，被大魚吞吃。他在魚腹中祈禱歌頌神後，被大魚吐出，終前往執行神的命令。約拿向外族宣講神的旨意，當地居民聽後馬上悔改，於是神決定不毀滅該地。約拿不認同神的決定，並抱怨連連；神使為其遮蔭的樹枯死，以讓約拿明瞭，世上所有民族皆是神所愛惜的。受訪者E對約拿的故事產生認同、淨化、領悟的完整情緒療癒效用。

認同

受訪者E指出，從約拿與神的對話，可看出其不順從的個性；由此，想到自己亦會如同約拿般不願服從，抱怨他人犯錯就活該受到懲罰。如E所述：

> 他〔約拿〕很喜歡跟上帝Argue〔爭吵〕……覺得「我不要……他們滅亡吧！」……常去定罪別人，……很像……自己有時候會……皮皮的，有點悖逆。（E: 356-357, 360-361, 375-379）

淨化

約拿即使經歷被大魚吞吃的神蹟，但仍理直氣壯地就眼前的事向神抱怨；對此情節，E能感受到約拿的憤怒；同時，E亦由神對約拿的作為感受到，神對自己和世上所有人都很仁慈，使E感動不已。其言道：

> 上帝……用……蟲把它〔遮蔭的樹〕咬死；……約拿……生氣，……上帝……說，你〔約拿〕因為一棵樹跟我發脾氣？……他經過了……魚肚〔被大魚吞吃〕……還是跟上帝……生氣……。……覺得……非常……感動，……上帝的憐憫是超過人的想像，對我跟對整個世界，都是這樣」（E: 371-374, 381, 383, 385-394）

領悟

E由約拿書領悟到，神掌管萬事的發生，且重視人的心理感受；因此，在遭遇困難時，神會用個人能明白的方式指引前路。如E所言：

> 一切……上帝都有在看……在安排，……祂也……顧念你的感受……會告訴你該怎麼做……，上帝用祂的方式教他〔約拿〕，……相信上帝會用……適合我的方式教我。（E: 407-412）

d. 彼得

彼得的故事載於「馬太福音」、「馬可福音」、「路加福音」、「約翰福音」的部分章節，以及「使徒行傳」第1至15章。彼得是耶穌的門徒之一，在耶穌被捕時，他雖跟隨在後，但因膽怯而三度否認自己的門徒身份，而在事後懊悔不已。在耶穌復活後，彼得接受呼召，成為初期教會的領袖。受訪者A、B、D、G及I等五人對彼得的事蹟產生情緒療癒效用。

認同

受訪者A、B、D、G四人對彼得的不同事蹟產生認同作用，如A言道，彼得跟隨耶穌時，會因信心不足而遭遇挫折；此如同一些基督徒以為對信仰十分篤定，但遇到壓力時卻未能信靠神；對此，A產生共鳴感。其所述如下：

> 想要接近……真理、道、或是得救……，但……信心不夠。……〔遇到〕壓力、恐懼……還是……會力不從心。這〔彼得的經歷〕……是一個軟弱的體現。（A: 422-425, 435-437）

耶穌被捕時，彼得三度否認自己是耶穌的門徒。D由此情節，想到個人亦會面對如同彼得所遭遇的壓力事件，並會重複犯錯，故對彼得的反應產生共鳴感。如D所言：

> 像彼得〔三次不認主〕……我……感覺……好像……我做錯了一件事，……就會想，我怎麼……又做錯這件事，……怎麼……還是這個樣子。（D: 228-230）

淨化

彼得因三次否認自己與耶穌的關係而懊悔不已，但當耶穌復活後，呼召彼得扶植其他信徒，並三次詢問彼得是否愛耶穌，彼得三次皆回答「你知道我愛你」。受訪者B因而感動落淚，原本因信仰狀態未如理想而產生的負面情緒，亦獲得了釋放；而I亦能體會到彼得的情緒，產生淨化作用。如B、I說道：

> 前面他〔彼得〕說……絕對不會不認你〔耶穌〕，……結果就不認了……。可是……主耶穌重新出現在他的面前……跟他說「你愛我嗎？」……他……回答……「主啊，你知道我愛你……」……〔問答〕三次……。……他憑著……熱血和衝動……跟隨主耶穌，……沒有很完美，……也沒有信心……，……上帝還是很愛他，……用他牧養祂的羊〔指栽培其他信徒〕，……我……很感動，就哭了。（B: 522-535）

> 他〔彼得〕……痛哭，……一定……很痛苦……他選擇……輕鬆的方式，……不認主……，其實他在最後……心裡……受到的責備是更大的……。（I: 470-475）

領悟

三位受訪者A、B及D對彼得雖多次犯錯，仍能成為宗教領袖的故事中獲得領悟。例如，B體悟到自己儘管不完美，仍可為教會奉獻，並服務他人。其言如下：

> 〔自己〕比不上彼得……這些……〔有〕缺點的……門徒，……上帝還是呼召我。……不會害怕自己……〔需要〕很強大，或是很完美……才能夠去牧養他的羊〔指在信仰團體栽培與服務其他信徒〕。（B: 534-535, 538-539）

而D亦由彼得獲得耶穌原諒的情節中獲得啟發，體認到神的愛與寬恕比個人所想的還大，因此不必過於自責，而應盡力改善自己的缺點。如D說道：

> 不要一直……控告自己〔因犯罪而感到自責〕，……人有軟弱是正常的。……彼得……雖然三次背叛耶穌，但是耶穌仍然沒有放棄他。……做錯……，但是……願意悔改，上帝都會接納我。（D: 233-242, 244）

(2) 苦惱於缺乏信心承認自己是基督徒－但以理、司提反

a. 但以理

但以理的生平事蹟記載於「但以理書」第1至6章。以色列國滅亡時，但以理與友人遭俘擄至巴比倫王宮，並將他們培育為王的近侍。但以理和他的友伴選擇堅持信仰規範，乃較他人更有智慧，因而受到巴比倫王器重。後來，有人陷害但以理等人，使他們落入火窰、獅子坑中受死刑，但他們在神的保護下皆安然無恙。此事過後，王下令將謀害但以理者處死。受訪者C、F、G、H、J及L等六人對但以理故事的情緒療癒效用，以下舉例說明之。

認同

受訪者C、F、G、H四人對但以理產生認同作用，例如C提及個人在生活便利、娛樂齊全的台北市鬧區，處境猶如但以理在巴比倫皇宮中，容易因環境的便利而放縱自己，故對但以理產生共鳴。如其所言：

> 但以理……被擄走……養在宮中……很舒服的……環境，……就讓我想到，……生活裡面會有很多不同的誘惑跟試探。……我……住宿舍，……可以……〔晚上〕11……12點多朋友……說，走，宵夜……就出去了……這種誘惑。（C: 324-335）

又如受訪者F提到，自己與許多基督徒朋友皆曾為了融入群體而怯於承認基督徒身份，或不敢反駁他人對基督教的質疑等，因而覺得自己和但以理的遭遇相似。F言道：

> 但以理他……不會去跪拜偶像，……吃素……。如果是我的話，……住在皇宮，每天都有牛排有豬排，……我一定會……受不了。……我覺得他可以持守……信仰很不容易。……一些教會的〔朋友〕……，……不敢講自己是基督徒。……老師會……問……基督徒，……叫他們回答……〔辯論〕真理的問題……，……我都不敢……。（F: 528-535, 537-538, 546-547, 551-553, 555-563）

淨化

但以理在巴比倫國中屢屢化險為夷，讓三位受訪者G、H及L皆產生情緒淨化的作用。舉例言之，但以理即使生命安全受威脅，仍然能坦然以對，堅守信仰規範；G能感受到但以理心中的平靜與放鬆，並對其作為深感佩服。如G所言：

他〔但以理〕的心情是平靜的，……〔知道〕一切都是神在掌管，……他的責任就是照神的方法活。……他……很努力地……不……違反神的命令〔不違反信仰規範〕。……蠻佩服的，……他很有信心。（G: 368-370）

領悟

受訪者C、H、J三人皆從但以理與朋友一同在巴比倫國中，堅持自己的行為，以及甘冒生命危險，仍舊遵行信仰規範之情節，產生領悟作用；例如，C、H、J皆認為，但以理等人的作為是值得學習的；而C更從中體悟到朋友之間互相持扶的力量。舉C、J兩人所言為例，如下：

提醒我……怎麼去面對跟抵擋……誘惑……，……不要為了玩……就不去教會。……我覺得……很重要的……，就是……朋友。……但以理跟他的三個好朋友，……同樣的信念……同樣的堅持，……要……選擇……可以交心的那種好朋友。（C: 340-344, 346-347, 358-368）

可以跟但以理學習，……以後工作會遇到很多被控告〔遭批評詆毀〕的事……，但……還是要堅持……合神心意的事。（J: 425-433）

b. 司提反

「使徒行傳」第6至8章記載司提反的事蹟。具有智慧與人辯論福音的司提反遭人誹謗褻瀆先知、扭曲律法；對此，司提反聲明自己所言屬實，更指出大祭司迫害耶穌；此話引起群眾的憤怒，於是司提反遭眾人用石頭打死。斷氣前，他看見神與耶穌向他顯現。司提反的故事，對受訪者I發揮完整的情緒療癒效用。如下所述。

認同

受訪者I表示，司提反在信仰遭受他人攻擊詆毀時，會與對方辯論；此正如同台灣因同性婚姻立法的議題引發社會討論的當下，I希望個人能就此具爭議性之事，理性地與大家溝通；由此，讓I感受到，自己其時的心緒彷彿司提反一樣。如I提到：

同性戀……議題……，……我……傾向於……溝通。……跟司提反一樣，都會因為……不平的事情，……心裡……有……很大的衝擊，……想要去……改變……。（I: 213-225）

淨化

受訪者I能感受到，司提反對不相信耶穌的人感到難過、氣憤、失望。其後，I亦感受到他因神在天上迎接自己而覺得喜悅和興奮；但同時，亦對他的死感到惋惜。由此可見，I在閱讀此故事時，能與司提反一同經歷情緒上的起伏。如其言道：

他〔司提反〕……一開始……是……生氣，……甚至……很難過，……因為……他們……不相信〔耶穌〕，……還……要把他〔司提反〕……打死；我覺得他……有一點失望……。……他〔司提反〕……親眼看見神，……心裡是喜樂……振奮的。……覺得……有一點可惜……，因為他……可以為傳福音有更多……幫忙，……但他……殉道……。（I: 193-204, 206-209）

領悟

I由此故事反思自己不敢向他人談論信仰的原因，係擔心未能應付他人的質疑；但I由司提反的事蹟中受到鼓舞，並覺得自己可效法他，在生活中實踐信仰，且能向他人作見證。I提到：

……我……不敢跟他們〔未信主的朋友〕聊……信仰……，……因為……沒……把握……回答……問題……。……我……覺得……需要學習他〔司提反〕……的勇氣。……不要把……信仰，只活在禮拜六禮拜天，……要……帶進生活裡面……。（I: 169 -176, 181-189, 227-229）

(3)因曾經犯錯而怯於追求信仰－抹大拉馬利亞

「馬太福音」、「馬可福音」、「路加福音」及「約翰福音」皆有記載抹大拉馬利亞的故事；她是耶穌的跟隨者，在耶穌預言自己將赴死時，她用昂貴的香膏來膏抹耶穌；對此，眾人指責她是罪人，無法以此來贖罪，更有浪費之嫌；耶穌則以比喻回應眾人，來為她解套。受訪者J對此段故事產生認同、淨化、領悟之情緒療癒效用。

認同

雖然在場者皆批評抹大拉馬利亞曾犯罪，但耶穌看重其現在的心境，而不在意過去的行為。J認為，抹大拉馬利亞的處境，猶如社會中一些因行為不符合教會價值觀而被忽視者，耶穌還是接納他們，因而引發J的共鳴感。如其所言：

〔批評者〕說，這有罪的女人……。……讓我想到社會上一些比較弱勢的、……被教會忽略的人，……很愛耶穌，……神……看內心，而不是看外表；雖然她……的確是有罪……，可是耶穌……看到的是她……的心。（J: 561-566）

淨化

抹大拉馬利亞以昂貴香膏，一邊哭泣一邊膏抹耶穌的行為，讓J感受到其因自己過去犯罪而感到愧疚與難過；同時，也覺得自己不配得到耶穌的恩典，故願獻出個人的財產購買香膏來報答耶穌；此段情節令受訪者J深受感動。如其所述：

抹大拉馬利亞……打破香膏在主的腳前，……哭……用頭髮擦乾……蠻感動的。……她知道自己不配，……可是她把她所有的拿出來……。……

她……沒有向神求什麼，……就是感受到耶穌的愛，所以她用全心來愛耶穌。（J: 553-559）

領悟

從耶穌對指控抹大拉馬利亞者提出反駁的情節中，受訪者J領悟到，無論自己曾犯下多少罪，皆已然獲得神的赦免，因此，J亦體認到神對自己的恩惠。其言道：

他〔耶穌〕……問……欠一百塊的，跟……欠一百萬的，……赦免……他們不用還……覺得誰的愛會比較大？……我知道……自己是多麼不配的時候，……發現……神對我的……恩典……愛這麼的大……。（J: 566-571）

㈡綜合分析與討論

綜合前述訪談結果，共有18組聖經人物之傳記故事，可療癒大學校園的基督徒學生在自我認同、生涯發展以及宗教信仰層面等三種類型的情緒困擾問題，其中包括亞伯拉罕、約瑟、摩西、參孫、路得、大衛、以利亞、以斯帖與末底改、約伯、但以理、何西阿與歌篾、約拿、耶穌、耶穌的母親馬利亞、彼得、抹大拉馬利亞、馬大、司提反。

在本研究中，受訪的臺大基督學生最常提及的情緒困擾問題，在自我認同方面，係面對重大任務時缺乏信心而感到焦慮不安；在生涯發展困擾方面，則係因屢屢遭遇挫折或不受賞識而感到鬱悶；在宗教信仰層面則有兩項，分別是因做了不符合信仰規範之事感到自責與愧疚、苦惱於缺乏信心承認自己是基督徒。有報導提及，頂尖大學學生常有高自我要求與完美主義等特質，常因未能表現出理想中的自己而產生壓力（陳德倫，2020；張益勤，2022）；本研究受訪者所提之情緒困擾問題，亦能呼應相關文獻所述。

再者，最多受訪基督徒學生提及的聖經人物分別是耶穌、約瑟、但以理和彼得。在聖經中，這些人物皆曾因堅持信仰而遭遇不順遂之事，能切合受訪者的生活經驗，讓其閱讀時產生認同作用；另外，這些人物克服困擾的方式，多是透過禱告、向神祈求等；此等行為乃是信徒的榜樣，由此讓受訪者產生領悟之效。

尤其，耶穌是基督教的信仰核心之一，他行事為人的態度，皆可成為信徒的典範；同時，耶穌受十字架之刑而死的經歷，能讓信徒感受到，自己所信仰的神，亦親身經歷過人世間的苦難，由此，能引發信徒的情感投射，覺得自己並不孤單，且神能明瞭個人的困境，繼而能讓負面情緒獲得釋放，並從聖經中獲得面對困境的勇氣，另外，亦可認知到，能透過祈禱、信靠神的帶領，來克服自身的困擾。

表1歸納本研究受訪者遭遇情緒困擾時，曾閱讀哪些聖經人物的傳記故事，獲得情緒療癒。表中的「人次」係指該人物曾被多少位受訪者提及。

表1　對基督徒學生具有情緒療癒效用之聖經人物列表

主題	受訪學生之情緒困擾問題	聖經人物	受訪者	人次
自我認同問題	因未恪守本份而感到自責	參孫	I	1
	因際遇崎嶇不平而對他人心生妒嫉	約伯	H	1
	面對重大任務時缺乏信心而感到焦慮不安	以斯帖與末底改	D、F	2
		耶穌	A、B、C、D、G、I、J、K、L	9
	因不明白自我價值或遭受他人異樣眼光而苦惱	耶穌的母親馬利亞	H	1
生涯發展困擾	對未來感到茫然不安	亞伯拉罕	B	1
	因屢屢遭遇挫折或不受賞識而感到鬱悶	約瑟	B、C、D、H、I、K	6
	對未知的挑戰感到膽怯不安	摩西	H、K、L	3
	對當前的境遇感到迷惘與焦慮	路得	L	1
	因生活過度忙碌而感到倦乏無力	以利亞	G	1
		馬大	C、F	2
宗教層面之情緒困擾	因做了不符合信仰規範之事感到自責與愧疚	大衛	B	1
		何西阿與歌蔑	E、H	2
		約拿	E	1
		彼得	A、B、D、G、I	5
	苦惱於缺乏信心承認自己是基督徒	但以理	C、F、G、H、J、L	6
		司提反	J	1
	因曾經犯錯而怯於追求信仰	抹大拉馬利亞	I	1

整體而言，臺大基督徒學生在閱讀聖經人物之傳記故事時，常對和自己有相似挫折經驗的聖經人物產生認同作用，例如亞伯拉罕在神的引領下遷居至異鄉，並在路途中遭遇諸多波折，讓受訪者聯想到個人升大學後，也可能面對一些困難的情境；再如，但以理身處信奉異教的國家卻因堅守信仰上的規範而被陷害，此可讓受訪者聯想到自己亦常需面對非基督徒的質疑等境況；此正如書目療法的專書與相關論文所指，素材能發揮認同作用，需與當事者情緒困擾問題相關（陳書梅，2020，2022；Stanley, 1999; Tukhareli, 2014）。在本研究中，聖經人物與受訪學生的共通之處，主要是宗教信仰和挫折經驗，部分女性受訪者亦會思考路得、耶穌的母親馬利亞、馬大等女性人物特有的境遇，並對其產生認同作用；不過，聖經人物的年齡、文化背景，與受訪者不盡相同，但彼等仍會對與自己個性、遭遇相似者產生認同作用。由此可見，本研究結果能呼應前人文獻所提，角色人物的情緒困擾和讀者相似，較諸人物的背景和讀者相似，更能發揮認同作用（McNicol & Brewster, 2018）。

其次，在淨化方面，當聖經人物能清楚地表達個人情緒時，可讓受訪者與聖經人物一同經歷情緒起伏；舉例言之，本研究之受訪者，能同理聖經人物

身處的情境，例如約瑟與家族重逢時感動落淚、耶穌在得知自己必須在十字架上犧牲時憂愁地禱告等，皆牽動受訪者的心情；此外，若人物遭遇挫折，但聖經並未記載其情緒反應時，部分受訪者亦能感受到聖經人物當下可能的心情，例如覺得馬大在忙碌服事但無人能協助時感到糾結與矛盾；再者，當看到聖經人物曾犯下錯誤或做出引起神憤怒之事，但當其悔過時，神仍然願意原諒之情節，會使受訪者心生感動；此等人物包括參孫、大衛、彼得等。由上述可知，本研究呼應過往文獻所述（陳書梅，2022；陳書梅、葉瑋妮，2016），人物之情緒表達明顯外放，較易引發當事者淨化作用。進一步分析研究結果，受訪的基督徒學生亦會由聖經內容思考信仰，並由此感受到神對世人的愛與安慰，體認到基督信仰的核心，從而加強負面情緒宣洩與平撫情緒的作用；此等研究發現目前尚未見有其他文獻提及。

至於領悟方面，受訪者會參考或反思聖經人物解決問題的方式，促使個人的正向改變，尤其，聖經人物展現出對神充滿信心，由消沉轉變成積極的態度，能成為受訪者學習的榜樣。受訪者由聖經人物傳記故事中獲得的領悟，多與其宗教信仰有關，例如應當更親近神、對神更有信心、將未有把握之事交託給神等。此等領悟的傾向，與一般牧師建議信徒要閱讀聖經的原因如出一轍（江淑文，2011；楊文山，2012）。

若由文類的角度分析，國外的專家學者多認為人物傳記是適用於書目療法的素材類型，但需注意內容的真實性；傳記不宜只敘述人物成功的一面，而是要忠實地呈現出人物的人生跌宕起伏，方能讓讀者投入其中，產生認同、淨化、領悟之效；有時候讀者覺得自己的作為不可能如同傳記的人物一般，故產生隔閡感；但若讀者能覺察到傳記中的故事曾在真實世界中發生，亦可使情緒療癒的過程更加深刻（Altunbay, 2018; Rubin, 1978; Stanley, 1999）。由訪談結果可知，受訪者產生情緒療癒效用的傳記故事內容，皆是聖經人物遭遇困難並努力解決問題之情節，此與前述的文獻互相呼應。晚近，林信男（2022）以其精神醫學及神學的專業，對聖經人物進行深入剖析，指引讀者由聖經中的傳記故事，找到人生問題的解方；該書所述者亦與本研究結果互相輝映。

五、結論與建議

以下敘述本研究的結論與建議。

㈠ 結論

由本研究結果可知，聖經人物之傳記故事能對大學校園的基督徒學生自我認同、生涯發展、宗教信仰等三方面之情緒困擾問題，發揮情緒療癒的功能，茲依序詳述如下。

1. 自我認同方面

受訪者曾遭遇的情緒困擾問題包括因未能恪守本份而感到自責、因際遇崎嶇不平而對他人心生妒嫉、面對重大任務時缺乏信心而感到焦慮不安、因不明白自我價值或遭受他人異樣眼光而苦惱等；而聖經中之參孫、約伯、以斯帖與末底改、耶穌與耶穌的母親馬利亞等五組人物，能對上述的困擾產生情緒療癒效用。

2. 生涯發展方面

受訪學生的困擾包括對未來感到茫然不安、因屢屢遭遇挫折或不受賞識而感到鬱悶、對未知的挑戰感到膽怯不安、對當前的境遇感到迷惘與焦慮、因生活過度忙碌而感到倦乏無力等；而亞伯拉罕、摩西、約瑟、路得、以利亞、馬大等六組聖經人物，能療癒基督徒學生的生涯發展困擾。

3. 宗教信仰方面

受訪學生在宗教信仰方面的困擾，涵括因做了不符合信仰規範之事感到自責與愧疚、苦惱於缺乏信心承認自己是基督徒、因曾經犯錯而怯於追求信仰等；大衛、何西阿與歌蔑、約拿、彼得、但以理、司提反、抹大拉馬利亞等七組聖經人物，能讓受訪者產生認同、淨化、領悟的情緒療癒效用。

本研究之受訪學生會對經歷或個性與自己相似的聖經人物產生認同作用；並能從中感受到聖經人物的種種情緒，且將之與個人的信仰經驗連結，由此，更能感受到神的愛，從而產生情緒淨化的作用；最終，則由聖經人物處遇問題的方式，學習彼等的行為或態度，如此，除了能協助個人解決情緒困擾問題外，亦可增進自身的靈性和對信仰的信心。

㈡ 建議

基於本研究結果，研究者對大學校園的基督徒學生、教會及學生團契、當事者之親友、師長、專業之心理諮商輔導人員及圖書館等，提出數項建議。

首先，基督徒學生可參考本研究結果，尋找切合個人遭遇的聖經人物之傳記故事來閱讀，藉以舒緩個人的負面情緒，並維護與促進心理健康。其次，基督教學生團契可將聖經人物之傳記故事作為閱讀討論的素材，協助遭遇情緒困擾問題者。同時，基督徒學生的親友、大學教師、心理輔導老師等，亦可參考本研究結果，與基督徒學生共讀與討論和當事者情緒困擾問題相關的聖經人物傳記故事。再者，大學圖書館可舉辦相關的主題書展、講座、讀書會等，推廣具有情緒療癒效用的聖經人物傳記故事，以協助基督徒學生找回面對挫折的正能量。

本研究受限於人力與時間因素，僅針對臺大之基督徒學生進行研究；同時，聖經篇幅龐大，詮釋面向繁多，本研究結果僅能呈現受訪臺大基督徒學生閱讀聖經的心得。建議未來的研究者可探討聖經對不同族群的基督徒，如兒

童、青壯年、樂齡族等所發揮之情緒療癒功能；此外，亦可瞭解聖經書目療法對非基督徒的成效為何。另一方面，本研究有受訪者提及，除了聖經外，亦會聆聽福音歌曲和閱讀基督教書籍來舒緩負面情緒；因此，此等素材對基督徒學生的情緒療癒效用，亦是值得探索的議題。

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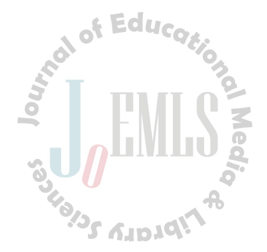
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Observation Report

Guidelines and Best Practices for Extending Conference Papers to Journal Articles: Issues for Consideration From a Research Integrity Perspective

Chien Chou

Abstract

Results of academic research require publication and need to be reviewed by peers before they can contribute to the existing body of knowledge. Among the various means of publishing research findings, researchers may, according to past academic practices, first present their research results in conferences, seminars or symposiums, and then submit their results to journals for publication. Hence, the issue of "extended publication", where conference papers are revised and submitted to journals, has gained attention in the library and information science community. This study collected public documents on the Internet and applied document analysis to examine the ethical considerations regarding such extension practice. First, this research reviewed the basic principles of research integrity and responsible behavior. Secondly, this research listed several types of violation related to research paper writing and submission, and studied the guidelines established by both domestic and foreign academic organizations, publishers, and journals. The findings of the research were used to provide specific recommendations on the best practices for extending conference papers to journal articles.

Keywords: *Extended publication, Research publication, Conference paper, Journal article, Research integrity*

SUMMARY

Introduction

Research findings necessitate publication and peer review processes to ensure their dissemination and integration into existing knowledge repositories. In scholarly publishing, it is customary for researchers to initially present their findings at conferences, seminars, or symposiums as a way of sharing their work. Subsequently, they may submit their research findings to journals for

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formal publication. This established practice has garnered the attention of the library and information science community, particularly regarding the concept of "extended publication", which involves the revision of conference papers and their subsequent submission to journals. The question arises whether rewriting or extending a conference paper and submitting it to a journal violates research integrity and submission guidelines. If not, what are the recommended practices in this regard?

This study explores the practices of extended publication through the lens of research integrity. Specifically, this study reviews related principles, regulations and policies outlined in documents from the code, research authority, institutions, publishers, and journals. Furthermore, this study investigates the associated interpretations and implications in the debate regarding concerns about self-plagiarism, text recycling, duplicate publication, and segmented publication. It considers whether submitting extended conference papers to journals aligns with research integrity and submission guidelines while identifying the best practices in this process.

This study utilizes document analysis to examine the ethical implications of extended versions of conference papers. It relies on the principles of research integrity outlined in the 2020 *Taiwan Code of Conduct for Research Integrity* (referred to as the *Taiwan Code*) and the National Science and Technology Council (NSTC) policy to guide the discussion on extended publication and its association with research misconduct. Additionally, it investigates the perspectives of research funding agencies and scientific publishers to assess the feasibility and adaptability of extending conference papers. The research findings inform specific recommendations for best practices in transforming conference papers into journal articles.

Research Integrity Principles and Regulations: Insights From the Taiwan Code of Conduct for Research Integrity and the National Science and Technology Council Guidelines

The *Taiwan Code* emphasizes the importance of responsible research behavior, highlighting the proper citation of others' and self-contributions. Researchers are expected to accurately attribute and acknowledge sources and their own contributions when citing previously published research materials, data, or arguments. However, extended publication practices carry the inherent risk of self-plagiarism, such as reusing text or including duplicate tables and images without proper citation.

Regarding the ambiguous nature of extended publication, the *NSTC Guidelines for Handling and Investigating Research Misconduct* state that

situations may vary based on the formality of the submission. Conference papers or project reports that do not encompass complete research subjects may be less likely to be regarded as plagiarism. It is important to note that opinions on this issue differ across academic fields. The evaluation of extended publication and its adherence to ethical standards can be influenced by disciplinary norms and practices.

Moreover, it is crucial to consider whether the subsequent articles offer sufficient value to warrant their separation when evaluating extended publications. Each individual article should make a distinct and significant contribution to the field. This ensures that the extended publications are meaningful and contribute to the advancement of knowledge in a comprehensive and distinct manner.

Regulations and Suggestions for Extended Publication: Insights From International Institutions

This section provides an overview of the extended publication policies of six prominent international research integrity institutions and organizations: the United States Office of Research Integrity (ORI), the Committee on Publication Ethics (COPE), the International Committee of Medical Journal Editors (ICMJE), the Institute of Electrical and Electronics Engineers (IEEE), the Association for Computing Machinery (ACM), and the American Psychological Association (APA).

While most academic institutions allow the extension of conference abstracts for journal submission, regulations regarding other forms of extended publication are not clearly defined. ORI and IEEE generally accept this practice, whereas ICMJE provides more detailed guidelines stating that submissions should not have been previously submitted as full articles. APA emphasizes the importance of avoiding duplicate and piecemeal publication of data.

There is no unified set of rules among these institutions and organizations when extending conference papers into journal articles. They have varying regulations regarding content differences between conference papers and journal submissions. For example, COPE suggests a minimum difference in content of 30%, while ACM recommends a minimum difference of 25%. ORI and APA highlight the risks associated with duplicate words rather than specifying specific percentage differences.

International Publishers' Policy on Extended Publication

Concerning the question of whether conference papers can be transformed into journal papers, the three major publishing houses, Elsevier, Springer, and Wiley, have not explicitly stated their position on this matter. However, they acknowledge extended rewrites of conference "abstracts" for journal

submissions. Regarding conference proceedings, Elsevier and Wiley have provided lists stating certain types of "previously published" articles that should be excluded from acceptance. However, these lists do not include conference abstracts and degree theses, which means that authors can submit these articles for extended publication. It is important to note that while conference abstracts can be expanded into journal articles, full papers in conference proceedings may not be eligible for this transformation.

In disclosing previous conference paper presentations, Elsevier and Springer recommend that authors clarify this information when submitting manuscripts. However, the exact location of this disclosure, whether in the cover letter, within the article's main body, or in the acknowledgment section, is not explicitly specified. This indicates that publishing houses may attach significant importance to the originality of submitted manuscripts to safeguard their interests and maintain academic integrity. Consequently, they may adopt a more conservative stance toward published or presented works. While "conference proceedings" are not extensively discussed, the "previously published" category is often used to determine resubmission eligibility.

It should be noted that these recommendations are provided based on practices observed at Elsevier, Springer, and Wiley. Individual journals within or outside these publishing houses may have their own guidelines and requirements. Additionally, decision-making power seems to be in the hands of the editors-in-chief.

Taiwan's TSSCI Journal Policy on Extended Publication

Lin (2019) investigated the policies of Taiwan's TSSCI journals regarding extended publication. The study revealed that approximately 90% of these journals require submitted articles to be original and prohibit prior publication, multiple submissions, and concurrent review by another journal. Guidelines for conference papers vary among journals, with some welcoming such submissions while others mandate rewriting and acknowledgment of the original conference submission. Certain journals do not accept papers previously included in conference proceedings.

Chou et al. (2022) reviewed 110 TSSCI journals and found that only 21 (19.09%) provided explicit guidelines for extended publication. Among these, Seven allowed authors to resubmit conference papers, while six required significant rewriting or approval from the conference organizer. One journal requested that authors indicate prior conference presentations upon manuscript submission, and one required a list of reviewers and session moderators associated with conference papers.

Lin (2019) conducted interviews with chief editors of TSSCI journals to explore their perspectives on extended publication. The majority of editors held a positive attitude toward submitting conference papers to journals and believed that it enhanced efficiency and produced benefits, particularly through effective rewriting. However, practices regarding prior notice of extended conference paper submission varied, and concerns were raised about duplicate submissions with regard to conference proceedings.

Conclusion: Best Practices for Extending Conference Papers Into Journal Articles

The question of whether submitting an extended conference paper to a journal violates research integrity and submission guidelines is not a straightforward matter. It exists along a continuum ranging from acceptable to unacceptable behaviors for extended publications. Expanding conference abstracts and submitting them to journals is generally accepted as a common academic practice without ethical concerns. However, for full articles presented at conferences, their acceptance by journals varies. Moreover, submitting a full article collected in conference proceedings to journals raises considerations of duplicate submissions and augmented publications subject to the policies of journals and publishers.

This study provides recommended practices for submitting extended conference papers to journals with the aim of promoting ethical and responsible research conduct. These practices include familiarizing oneself with research integrity and conferences' policies on extended publication, adhering to formatting guidelines for conference paper submissions, understanding the issue of the reuse of conference proceedings, clearly explaining previous publication status in journal submissions, and evaluating the appropriateness of using conference papers as representative works. Adhering to these practices ensures that researchers align with research integrity and submission guidelines when extending conference papers for journal publication.

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觀察報告

將研討會論文延伸至期刊論文的相關規範與建議作法：學術倫理之觀點

周　倩

摘要

學術研究的成果通常需要進行發表並接受同儕的檢驗，才能收入人類的知識體系。在眾多的發表形式中，學者可能根據過去學術慣例，先將研究成果提至研討會上交流，之後再投至期刊成為最終發表。因此，從研討會論文改寫並投至期刊論文的「延伸出版」成為圖書資訊學界的研究議題。本研究以文件分析法，蒐集與分析網路公開文件，以學術倫理的角度探討將研討會論文延伸至期刊論文的相關規範與建議作法。首先，本文討論學術倫理的原則與負責任的行為，其次，提供數個與論文寫作、投稿相關之違反樣態釋義，以及國內外學術組織、出版社、期刊之相關規範。最後，依據研究結果，提出具體建議。

關鍵詞：延伸出版，研究出版，研討會論文，期刊論文，學術倫理

前　言

學術研究是促使人類文明進步的重要方法。學術研究的成果一定要發表（publishing），並接受同儕的檢驗，才能收到人類的知識體系中，供後人繼續精進。Cerulo（2016）指出，發表是讓人類對學術探索往前邁進的方法，也是開發創新研究的途徑。學術發表的形式多元，除了個人通訊、網路論壇，常見的正式形式有學位論文、研討會摘要／海報／論文，期刊論文、專書或專書論文，以及最近興起在網路上流傳的預印本（preprint；潘璿安，2022）等。每一種形式的發表都有不同的目的、受眾／讀者，以及流傳與保存方式。

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在諸多的發表形式中，學術研討會（conference）的歷史悠久，英文名稱也很多元（如congress、symposium、meeting、workshop，本文統稱為「研討會」）。研討會的目的是為了讓學術界或非學術界的參與者，有一個討論與傳播新知識、接受同儕評論的場域，而且還具有練習發表技巧、發展人際關係、形成學術儀式（habitus）、探索未來合作機會的功用（Hauss, 2021）。Kim等（2019）指出，研討會與期刊最大的不同點在於研討會可讓研究者快速發表最新的研究成果，導致研討會的數量快速增加，加上近年來研討會的資訊多可在網路上查到，是理解某領域研究趨勢的重要來源。學術研討會延伸而來的論文集（conference proceedings）作為一種學術文獻，近年來也被多人討論，例如Lisèe等（2008）用圖書計量的方式，發現一般而言，論文集被引用的情況消退的比率比期刊快速，但是研討會論文集也可能成為特定領域如電腦資訊界的最終發表處，在該領域論文所列的參考文獻中，約有二成的文獻來自研討會論文集之論文。

然而，對許多研究者來說，期刊才是一個研究結果的最終發表處，代表了此項研究告一段落，可以正式分享給同儕參考，並且進入人類的知識體系中。的確，近三百五十多年來逐漸形成的期刊，不但成為現代科學研究成果的最重要傳播管道，也設立了許多出版界的規範，例如同儕審查制度、不可同時投稿接受審查、不接受已經公開發表的稿件等（Larivière et al., 2015）。除了出版規範，Montesi與Owen（2008）指出，即便現在許多期刊都已電子化，甚至全然在線上出版，而未發行紙本版，但是紙本版與電子版的所有出版特徵幾乎都一樣；期刊作為一種學術文獻的來源，可說是跨領域的高度標準化，在研究者心中成為一種不可取代的學術發表形式。除了上述電腦資訊領域以某些重要研討會的發表作為最終發表處，絕大部分的自然科學、工程與醫學領域，乃至於部分的人文社會科學領域，都視期刊論文為研究者的主要績效指標之一（周倩等，2022）。

既然期刊論文為多數領域的研究最終發表處及主要研究績效表徵，那麼從研討會論文改投到期刊論文，可不可以被學界、出版界接受？延伸出版一向是個圖書資訊學界的研究議題（呂昱慧、林雯瑤，2016），意指改寫或延伸研討會論文的內容，再次投稿至期刊中；一般而言，由前者研討會論文延伸而來的期刊論文需要有「新的內容」，且將前者列在後者的參考文獻中。但是近年來由於網路的發達，許多發表於研討會的摘要或全文都公布在網路上，甚至集結成冊的會議論文集也可在網路上查到，而爭議也就隨之產生了。例如研討會論文是否算是「已公開發表」，進而影響到再次投稿至期刊時的「原創性」？是否所有改投作者都需要標註先前發表的研討會論文（集），才不致構成違反學術倫理？

本文作者曾接到國際期刊主編退稿之信，理由是本人由研討會論文改寫的投稿稿件，經審查人在網路上查到同樣的題目與類似摘要，故轉知有「重複投稿」（duplicate submission）之嫌；也曾接獲同事諮詢類似案件：研討會論文改寫後投稿至國際期刊，無法通過出版社編輯助理執行的相似度比對檢驗，有「文字重用」（text recycling）或「自我抄襲」（self-plagiarism）之嫌，要求改寫。本文作者甚至還接獲學界同儕詢問，說自己在申請升等時，代表作之一期刊論文遭外審舉發與申請者過去發表在研討會論文集的論文相似，有違反學術倫理之嫌，請學校查處。的確，從學術倫理的角度而言，不管是作者重用過去已發表著作的文字，還是將過去已發表的部分成果（含數據、圖表）重新投至期刊再刊出，都有可能符合「自我抄襲」的定義。那麼，如果作者想把在研討會發表過的研究，擴充改寫再投至期刊，到底允不允許，或該有哪些作為，才通得過期刊的形式審查與外審的科學性審查，也不致產生違反學術倫理的嫌疑？

除了本文作者及學界同儕之切身經驗外，其實學者呂昱慧與林雯瑤已有針對學術會議論文延伸到期刊論文出版進行研究。例如其2016與2018之研究，二者皆以管理領域（行銷、生管、交管、資管）學術會議為例，分析其延伸出版至期刊的數量，比率、文獻類型、時滯、作者人數等，表示這是一種管理學域可被接受的學術行為；那麼，為什麼又會產生上述的自我抄襲或重複投稿疑慮？是因為學術領域之差異？呂昱慧與林雯瑤（2016）指出，較多期刊論文作者以「附註」的形式揭露為延伸自研討會的版本，極少數會在文獻探討中說明，但是仍有部分未揭露先前研討會版本，卻有使用原始研討會論文的圖表。呂昱慧與林雯瑤（2018）的研究則指出，雖然管理類四個次領域將研討會論文延伸到期刊論文的作法有所差別，但整體而言，並非每一篇期刊論文都在附註或誌謝中提及原始版本，在正文（前言、文獻探討、研究方法）中提及原始版本的更少；而且，不能確定的是，即便這些期刊論文有提及延伸自研討會論文，其提及的方式，究竟是作者在投稿期刊時即揭露，還是在接受要刊登時補充？若是前者一開始即揭露，會不會違反匿名投稿之原則；若是後者，則有沒有違反特定期刊對於會議論文改寫後投稿之規範，甚至涉及違反學術倫理？本文作者認為，上述的這些疑慮，除了要回顧學術倫理的原則與建議作為，也需細查研究補助機構、各專業學會、期刊出版社，以及個別期刊的規範，或許才能有所釐清。

因此，為了讓現今研究者能夠根據過去學術慣例，先將研究成果提至研討會上交流，又想投至期刊成為最終發表，但又不想有所疑慮，深怕一不小心踏到學術出版的紅線，違反了學術倫理的一種或多種樣態，實有必要加以討論釐清。所以作者設定本文之研究問題為：第一，研討會論文改寫投稿至期刊論文

有無違反學術倫理與投稿規範？第二，如果不見得會違反，則最佳實務作法為何？本研究以文件分析法，蒐集與分析網路公開文件，包括臺灣研究誠信守則中的誠信原則與建議學術行為、國科會對於自我抄襲之相關規範與說明、國外學術研究組織（如學會或協會）、大型出版社之相關規範，以及台灣TSSCI期刊等的規範文件，由這些文件分別討論上述研究問題。本文最後做出結論外，並提出研究者在寫作與投稿時的實務作法。

本文有別於從圖書資訊學的角度出發，而是從學術倫理的角度來探討上述研究問題，主要立論是學術倫理有正向引導的功能，其最大目的是提升研究的品質與研究文化，以促進人類知識的生產與累積、增進人類與萬物的福祉；學術倫理不是只為了懲罰違反行為，更不是用來妨害學術自由與學術交流。本文之討論重點為學術成果的分享與交流方式，學術倫理相關規範更應扮演引領的角色，故本文冀望能提供學術界，特別是研究者及同儕審查者，有一個較清楚的共同性原則，在發表、審查研究成果時舉止合宜，而大家心中的那把評量學術績效之尺，都能夠有較一致的長度與刻度。

二、台灣研究誠信守則、國科會聲明與相關違反學術倫理類型

因為本文從學術倫理規範的角度出發，故先在此討論學術倫理的原則與負責任的行為，其次提供數個與論文寫作、投稿相關的違反樣態釋義，以利後續討論。

臺灣研究誠信守則指出，研究誠信（research integrity）原則是研究人員在從事研究工作時，應依循的行為基礎，目的是為了敦促所有研究人員思考其研究行為的合宜性及其後果；其羅列的誠實、尊重、嚴謹、課責、透明五大原則，應嵌入學術研究體系並內化至個人的價值觀中，在各自專門的研究工作中具體實踐（臺灣研究誠信守則起草委員會，2020，頁4-6）。臺灣研究誠信守則在「負責任的研究行為」一節中，有一條為「註明他人與自己的貢獻」：

> 研究人員在引用他人或自己已出版之研究資料、數據或論點時，應尊重智慧財產權及著作人格權，包括準確地註明來源及其貢獻。此一準確性有助於確認每位著作人對該研究的貢獻，也避免誤導他人對於原創性的主張或推論。（臺灣研究誠信守則起草委員會，2020，頁7）

而在「不當的研究行為」一節中，列出「未經註明而將相同或類似的論文稿件，一稿多投至多個期刊」、「未適當引註自己已發表的成果或著作，致有單一研究貢獻被重複不當地計算」（臺灣研究誠信守則起草委員會，2020，頁10）。

由此文件可知，臺灣研究誠信守則揭示的五大誠信原則中，「課責」與「透明」直接與本文欲討論的延伸發表有關。課責原則要求研究人員

> 必須省察自身應承擔的個人及社會責任，並遵守相關領域、所屬專業機構或社群，以及研究資助機構或其他相關組織所提出的倫理規範和守則。（臺灣研究誠信守則起草委員會，2020，頁6）

透明原則要求研究者「透過合宜的管道去分享和交流研究的進展或成果」（臺灣研究誠信守則起草委員會，2020，頁6）。放在本文之研究問題中思考，上述文字可詮釋為：研究者應透過合宜的管道，以便分享與交流研究成果，並應遵守相關領域、所屬專業機構或社群、研究資助機構或期刊所提出的出版倫理規範，以執行改寫研討會論文至期刊論文之慣習作法。從上述觀點言之，誠信原則只指出研究成果需要發表，以便分享與交流，至於何謂合宜的管道，當然包括了學術研討會與期刊；在執行時，需遵守學術界自律與他律的規範。其次在「負責任的研究行為」中，指出研究者應準確地註明自己已出版的研究資料、數據與論點，包括先前出版情況，以避免研究不當行為的產生，如一稿多投、未適當引註等。

國家科學及技術委員會（簡稱國科會）在其國家科學及技術委員會學術倫理案件處理及審議要點（2022年修正）中列有「自我抄襲」與「重複發表」之類型，前者指「研究計畫或論文未適當引註自己已發表之著作」，後者指「重複發表而未經註明」（國家科學及技術委員會學術倫理案件處理及審議要點，2022）。若是廣義而論，把研討會論文當作一種已發表之著作，則由研討會論文改投至期刊論文，未適當引註或註明，可能會符合自我抄襲以及重複發表的類型。然而，國科會在國家科學及技術委員會對研究人員學術倫理規範（2022年修正）中，第七點「自我抄襲的制約」中提及「論文中不應隱瞞自己曾發表之相似研究成果，而誤導審查人對其貢獻與創見之判斷」（國家科學及技術委員會對研究人員學術倫理規範，2022，頁1）、強調自我抄襲的嚴重性應視「內容是否為著作中創新核心部分，亦即是否有誤導誇大創新貢獻之嫌而定」（國家科學及技術委員會對研究人員學術倫理規範，2022，頁2），但是補充說明：

> 某些著作應視為同一件（例如研討會論文或計畫成果報告於日後在期刊發表），不應視為抄襲……研討會報告如於該領域不被視為正式發表，亦無自我引註之必要。（國家科學及技術委員會對研究人員學術倫理規範，2022，頁2）

換言之，國科會規範研討會論文改投至期刊時，雖然不應該隱瞞先前發表過之相似研究成果，但是可以視之前研討會性質正式與否，並不一定需要在期刊論文中引註或聲明。本文作者認為，從國科會的立場，應是希望其所資助的研究計畫成果，不僅止於研討會發表，而是能以較完整的面貌發表在期刊中，才算成較高的研究績效，所以國科會鼓勵計畫主持人至研討會及期刊上發表。但是各學域可能對研討會有不同看法（如正式發表的認定方式、算不算入研究成果

或已發表之著作），所以審查人在審查申請案或升等案時，是否也同樣認為研討會論文改在期刊發表時，可算成同一件？即便第二件（後發表者）沒有具體創新之處，也不會視為（自我）抄襲？審查人會不會因為要衡量研究資源分配或資格認定，故從研究績效評審的角度，認為可能會構成其他有問題的行為，如重複發表、多餘發表，甚至達到違反學術倫理的程度？這可能需要多加考量。

既然國科會認為自我抄襲及重複發表為違反學術倫理之二類型，故本文在此一併討論這個近年來在學界、出版界常討論的議題。所謂自我抄襲，依據美國心理學會（American Psychological Association [APA], 2020）的定義是作者將先前已發表的作品作為原創再次發表。周倩與潘璿安（2020）則提出更詳細的說明：作者把自己已發表（已出版）的研究結果、數據圖表拿來重新發表，或是將已發表文章的文字再大量重用，且未適當引用原著；換言之，自我抄襲的核心問題在於作者的有心欺騙，讓外界（期刊主編、同儕審查者、同領域研究者、讀者等）誤以為重複出版的內容屬於原創之作，而給予失真的評價。自我抄襲可說是個概括性名詞，雖然其定義仍多有爭議，但是根據相關文獻歸納（如周倩、潘璿安，2020；APA, 2020; Committee on Publication Ethics [COPE], 1999; International Committee of Medical Journal Editors [ICMJE], 2023; National Health and Medical Research Council, 2018; Netherlands Code of Conduct for Research Integrity, 2018; Roig, 2015），包含以下四種類型：

㈠文字重用（text recycling）：COPE（1999）認為，也就是一般稱之的自我抄襲，指的是同樣的文字（通常沒有引註）出現在同一位作者的多個著作中。相關的議題包括字數多寡、重複處在文章何處、有沒有引註、是否為學術著作、有沒有侵害著作權、出版的情境與學術文化等（COPE, 2019）。Hall等（2021）執行美國國家科學基金會資助、針對文字重用的研究計畫中，把文字重用分為四種，其中一種為「發展性」（developmental），也就是研究過程中的作品（work-in-progress），例如研討會的發表（talk）或海報（poster）這種先前「未發表」之文字，後來又重用在期刊論文中。他們認為這通常沒有違反學術倫理；但也提醒，各期刊（出版社）以及各學域對於「發表」有不同定義，加上現今因為可在各式網路應用中搜尋到許多學術文獻，所以研究者在「發表」其研究成果時，不論「正式」與否，都要先仔細考量。

㈡重複投稿（一稿多投）或重複出版（duplicate [dual] submission or duplicate publication）：指在未經同意的情況下，將同一篇文章投稿或出版於不同的期刊。Elsevier（2019）更具體指出，二篇或多篇論文彼此沒有互相引註下，有同樣的假設、數據、討論與結論；相似程度可以是文字重複，部分但是實質重複，甚至是改寫文字後內容仍然重複。上述Hall等（2021）的研究亦認為此類型是重複使用已發表的主要內容以相同的形式（都是期刊）、對相同的對象再次發表，通常會違反學術倫理。Lin（2020）指出，重複出版通常被視為一種最嚴

重的自我抄襲型態，因為不能藉由後面刊登的文章加上對前面文章的引註來解決。不過，Roig（2015）指出有些情況可能有討論的空間，例如同一篇文章經翻譯成不同語言，且經過前後二出版者的同意才進行發表、在文中清楚告知前後出版情形，這將有利於學術的流通性，而不必然視為一稿多投。

㈢多餘出版（augmented/redundant publication）：指重複發表先前已出版的部分內容，如圖、表、資料檔，以及研究結果等，卻沒有（或未充分且適當地）在新的著作中進行自我引用，但是這篇新著作有實質或原創性的貢獻。Lin（2020）的研究指出，近年來各期刊主編越來越重視這種情形，也有可能是考量有侵害出版者的著作財產權之疑慮。

㈣分切式出版（segmented/fragmented/salami-slicing publication）：周倩與潘璿安（2020）指出，這種型態指的是在缺乏正當理由的情況下，將同一研究拆成數個較小的發表單位，例如分割研究資料檔去分散發表，以致讀者無法在一篇（或更合理的篇數內）即看到研究結果的全貌。Martin（2013）認為，這是最常見的自我抄襲型態，也常構成學術不當行為。

由以上自我抄襲的四種類型觀之，改寫研討會論文投至期刊，的確是有自我抄襲的風險，例如研討會論文與期刊論文的文字大量相同且未引註（文字重用）、如果沒有相當程度的改寫就再次投稿至期刊中（重複投稿）、將先前研討會論文之主要圖表資料再次置於投至期刊的稿件中且未引註（多餘出版）。至於會不會將研討會論文的內容分切式出版，理論上如果研討會論文篇幅較短，而期刊論文篇幅較長，似乎較不可能發生。不過，在呂昱慧與林雯瑤（2018）針對管理學域的延伸出版研究中發現，在分析的414篇研討會論文中，有16篇延伸了不只一篇期刊論文，有一篇甚至延伸了五篇相同主題、同樣樣本、不同研究問題的論文，陸續發表在五本期刊中。但是，這二位作者坦言，因為沒有比較這些文章的實質內容，不能就此判定該研究者（團隊）從事了分切式出版行為。本文作者則認為，一篇研討會論文可以延伸出五篇期刊論文，該篇研討會論文應該不會具有後來五篇論文的所有篇幅與詳細內容（如分析成果及圖表），所以研討會論文可能只是展示初步統整的研究成果，「預告」學界將有更詳細的個別論文發表。如果情況真是如此，那麼這樣從研討會論文延伸至期刊論文似乎比較不是問題，倒是後來的五篇期刊論文之間，有沒有實質差異、是否具有一定要分成五篇的理由、各篇是否具有個別實質貢獻等，或許才為是否涉及分切式發表的關鍵。

三、國外學術倫理機構、學術研究組織之規範與建議

國外的學術倫理機構、組織與大型學會，對於由研討會論文改為期刊論文，是否有相關規定與建議？本文探討了六個不同機構或組織之規定，分述如下。

㈠ 美國衛生服務部的研究誠信辦公室（Office of Research Integrity）

美國衛生服務部的研究誠信辦公室（Office of Research Integrity，簡稱ORI）曾委託學者撰寫一份避免抄襲、自我抄襲及其他有問題的寫作行為之倫理指引（Roig, 2015），其中舉出不算是重複投稿的情形：一篇收錄在研討會論文集中的摘要（summary或abstract）之後再擴寫為期刊論文。Roig（2015）建議作者在投稿時，如果論文中包含先前已經發表過的數據、文獻回顧、結論等，應該清楚告知主編與讀者（Guideline 10, p. 21）。也提醒作者不是每種狀況中「文字重用」都可被接受；作者一定要符合學術規範、採取符合倫理的寫作方式（ethical writing），例如適當引述、改寫等，以避免大量重用自己的文字（Guideline 11, p. 24）。指引中更提及從研討會論文改投至期刊論文，是學界常見也普遍接受的作法，但是提醒必須遵守「透明」（transparency）的原則，告知讀者先前發表的歷史（Guideline 12, p. 26）。同時，Roig（2015）也提醒，若是已收在研討會論文集，改成期刊論文或專書時，要特別注意個別期刊可能有不同規定，可能需取得論文集的出版者同意，或是要注意著作權的歸屬（Guideline 13, p. 29）。

㈡ 國際出版倫理委員會（Committee on Publication Ethics）

國際出版倫理委員會（COPE）在其優良出版實踐指南（*Guidelines on Good Publication Practice*）中，也提出所謂多餘出版，指的是二篇或以上的論文，有一樣的假設、數據、討論或結論，卻沒有相互引用（COPE, 1999, p. 44）。COPE建議，首先，已出版的研究內容其實不需要重複，除非是為了再次確認結果。再者，先前發表在研討會論文集的摘要，可以再轉投，不至於構成多餘出版，但是建議在投稿時需充分揭露相關訊息。

COPE在2022年9月進行了一次線上討論會，特別針對研討會論文集與後續出版的倫理議題進行討論，其結論是「尚無共識」。理由包括論文集的面貌多元，有的是一本書或系列之書、一本期刊的一期或特刊等；不論面貌為何，研討會論文集都具有重要的學術貢獻。至於與學術倫理相關的議題，討論重點包括：將論文集中的摘要或全文改投至期刊之傳統作法為何？論文集有沒有符合期刊與專書的出版倫理（抄襲、作者定義、倫理審查、同儕互評、利益衝突、主編關切／撤稿規定）？研討會論文與期刊論文之作者不同會不會引起爭議？研討會論文與期刊論文有不同的數位物件識別碼（Digital Object Identifier，簡稱DOI）會不會引發混淆？研討會之目的是為了測試新研究議題或初期成果，相較之下審查比較寬鬆？研討會容易會收到內容農場（paper mill）來的論文，與一般期刊論文審查密度與強度不同？等等。不過，這份文件引用荷蘭STM基金會的許可指引（*STM Permissions Guidelines*; STM, 2022）指出，改投期刊時，至少要有30%內容不同。

㈢ 國際醫學期刊編輯委員會（International Committee of Medical Journal Editors）

國際醫學期刊編輯委員會（ICMJE）在其關於在醫學期刊上實行、報告、編輯和發表學術研究之建議（*Recommendations for the Conduct, Reporting, Editing, and Publication of Scholarly Work in Medical Journals*）中說明，只要不是已全文發表，或已收錄在論文集中的論文，ICMJE不會禁止在學術研討會中發表的文章投稿至期刊（ICMJE, 2023, p. 9）。建議中說明重複出版的問題所在：因為一筆數據會被重複計算或導致不當的權重，會扭曲學界針對某一研究議題累積至今的證據（如療效、藥效）。

㈣ 美國電機電子工程學會（Institute of Electrical and Electronics Engineers）

美國電機電子工程學會（Institute of Electrical and Electronics Engineers，簡稱IEEE）在其倫理要求（Ethical Requirements）中，「出版原創性研究」（Publish Original Research）小節提及：IEEE理解一些技術研究的初步成果常先發表於研討會上，再轉變為期刊或雜誌文章；IEEE支持此種出版的演進過程，但是建議研討會論文與期刊論文，都要經過標準的同儕審查，期刊論文要比研討會論文有更多的技術資訊，期刊論文要引註研討會論文，而且清楚說明二者之差異（Institute of Electrical and Electronics Engineers [IEEE], n.d.）。IEEE在其*Publication Services and Products Board Operations Manual*中再次提及，作者投稿時要說明該稿件有沒有已經發表過，或是被其他刊物審查中；如果作者將先前著作當作本次著作之基礎，則需要引註先前著作，而且簡短說明新著作的實質新貢獻（IEEE, 2023, pp. 98-99）。

㈤ 美國計算機協會（Association for Computing Machinery）

美國計算機協會（Association for Computing Machinery，簡稱ACM）則在其出版政策中，有專節討論「先前發表與同時投稿」（Prior Publication and Simultaneous Submissions; Association for Computing Machinery [ACM], 2018）。其表示ACM可以允許以下論文投稿至其期刊：張貼在一個網站的技術性報告、發表為一個工作坊的論文，或發表在研討會而未正式出版為此研討會論文集。同時，ACM建議工作坊或研討會在徵稿啟事中說明未來會不會出版正式審查過的論文集，讓投稿者決定要不要將論文投至此研討會。此文件中還有特別規定：一篇論文至少要有25%內容和先期發表不一樣、投稿時要告知主編以前的出版史等。

㈥ 美國心理學會（American Psychological Association）

美國心理學會（APA）在其心理學家之倫理原則與行為守則（*Ethical Principles of Psychologist and Code of Conduct*）中，列出重複發表數據資料（data）原則，

說明心理學者不可再次發表原始數據／資料，除非有相關的說明（APA, 2017, 8.13）。美國心理學會出版手冊第七版（*Publication Manual of the American Psychological Association*, 7th edition）則有專節探討數據／資料的重複發表與切割發表（duplicate and piecemeal publication of data）：一般而言，任何數據／資料已經發表在一個研討會的論文集、一本專書中，就不能再發表。但是例外情形包括在研討會論文集中以摘要形式出現，就可以再以全文投去期刊（APA, 2020, 1.16）。APA建議幾個先後發表的考量點：

1. 重複文字不能比例太高。
2. 作者一定要清楚在聲明、文中適合處（例如方法、結果部分）說明哪些內容以前發表過，而且一定要標註前文。
3. 作者一定要提供重複處或圖表的著作權歸屬說明（a copyright attribution for any reprinted or adapted tables and figures），必要時要取得所有權人的同意。
4. 前文必須清楚正確地被列在參考文獻中。

表1彙整上述六個機構或組織對於研討會論文改成期刊論文之規定。一般而言，在研討會上以摘要形式發表，是可以改寫成為期刊論文，但是除了摘要

表1　國際組織對於研討會論文改寫期刊論文之規定

	ORI	COPE	ICMJE	IEEE	ACM	APA
領域屬性	生醫研究	未分領域	醫學研究	電機電子	資訊工程	心理
研討會論文改寫成期刊論文	為學術慣例	--	只要不是全文發表	一般而言可以，但希望二者都經同儕審查	研討會或工作坊的技術性報告可改寫成期刊論文	一般而言，已發表之數據／資料不可再次發表
研討會（論文集）之論文摘要改寫成期刊論文	可以	可以	可以	可以	未言明，但是應該可以	可以
研討會論文集之論文全文改寫成期刊論文	要視個別期刊規定，可能要取得論文集出版者之同意	同意與否未達共識	應該不行	沒有正式出版即可	沒有正式出版即可	不行。已收為專書之論文就不可以
投稿時要告知期刊主編	要告知	要告知、揭露	--	--	要告知主編	--
研討會論文與期刊論文之差異性	文字重用要小心	引STM指引，至少要30%不同	--	要說明差異，期刊論文要有更多技術細節、有實質新貢獻	至少25%不同	重複文字比例不能過高
期刊文中要標註前研討會論文	需要告知讀者先前發表史	--	--	需要引註先前著作	--	在文中適合處要說明、標註前文，並在參考文獻中列出
提供重複處或圖表之著作權說明	需注意著作權歸屬	--	--	--	--	需要說明重複處或圖標的著作權

說明：--表示規範中沒有列出，不代表不接受或不可以。

外，其他形式就不一定，例如ORI及IEEE表示可以，ICMJE則表示不能以全文形式發表過，而APA著重數據／資料的不可重複性。至於研討會論文集之論文改寫成期刊論文，各機構或組織似乎都有些疑慮，沒有一致性的建議。對於首先於研討會發表之論文與後續投稿期刊之論文是否需要有內容差異，基本上六個機構或組織都有規範，COPE提出30%，ACM提出25%這種具體數字，而ORI與APA文件都有提及文字重用需小心。投稿時作者是否需要告知主編？ ORI、COPE、ACM均明確建議這樣做。表格中也有三個組織（ORI、IEEE及APA）表示作者需在文中標註前面研討會論文，除了APA外，並沒有明確說在文中何處。也有二機構或組織（ORI及APA）特別提及要作者處理並說明期刊論文內容的著作權歸屬。

四、國外期刊出版社之規範

由於國際出版界常見期刊集中甚至壟斷出版的情況，三大出版社：Elsevier、Springer及Wiley在2015年出版的英文論文數量已經接近全世界的一半（Larivière et al., 2015），所以其所訂定的出版倫理可說是居於引領之地位，故本文探查此三大期刊出版社之相關規範，做為國際期刊的範例。

首先是世界最大的出版社Elsevier，在其出版倫理（Publishing Ethics）之作者責任中，有一節針對多重投稿、多餘投稿與同時投稿的說明，其中只提及不可將同樣內容的文稿同時投至二本期刊；至於已發表之論文，如果是摘要、已出版之演講之部分、學位論文之部分，或是電子形式的預刊本，應該可以投至期刊中（Elsevier, n.d.）。在其「同時投稿簡介」（Factsheet: Simultaneous Submission）中提及，建議作者要對先前投稿的作品，包括會議發表、會議論文集中之摘要，提出充分說明（Elsevier, 2019）。另外，Elsevier政策總監Gemma Hersh在所發布之*Clarification of Our Policy on Prior Publication*再次強調，Elsevier一般原則是歡迎作者投稿，只要該稿件不是已在其他地方發表過，或是正在被考慮（審查）中（也就是先前已經出版過；Hersh, 2016）。Elsevier不認為「先前出版」包括：摘要、學位論文、電子預刊本。但是，她也提醒，有些個別的學會期刊，例如*Cell*、*The Lancet*等可能會有個別的規定。

世界第二大的期刊出版社Springer在其「期刊出版倫理」（*Publishing Ethics for Journals*; Springer, n.d.-b），也有一節針對重複投稿與多餘投稿的說明，其中說明自我抄襲是指重用以前作品之內容而沒有適當註記；作者要用先前作品時，揭露相關訊息的透明程度（transparency）會被用來判定這種重用是作者有心還是無意的。另外，在其「作者之倫理責任」（*Ethical Responsibilities of Authors*; Springer, n.d.-a）中有說明，投入的稿件必須是原創的，不曾以任何形式或語言全部或部分在其他地方發表過，也不能正在被考慮中，除非此新作品

是前作品的延伸。如是延伸之作，作者要提供重用材料的「透明度」說明：對前作品的出版說明，以及前後作品的差異說明，以避免有文字重用或自我抄襲的顧慮。總言之，Springer有條件的接受先前作品（含研討會論文）後轉投期刊的作法，但是強調要清楚說明。

第三是在社會科學領域知名的Wiley出版社，在其2023年修訂的研究誠信與出版倫理：最佳實務指引（*Best Practice Guidelines on Research Integrity and Publishing Ethics*）有一段特別提及某些「先前發表」（prior publication）不算是重複發表或多餘發表，包括：研討會論文集中的摘要或海報、在會議上發表的研究成果、在數據庫或臨床試驗網站登錄的研究結果，或是在大學圖書館中收錄的學位論文（Wiley, 2023）。從此觀之，研討會發表之摘要應該可以再轉投成期刊論文，但是研討會論文集的內容再轉投，則可能不被接受。值得注意的是，在Wiley的出版倫理指引中，多次強調他們遵守COPE的建議作法。

表2彙整上述三個國際大型出版社對於研討會論文改成期刊論文之規定。基本上，對於研討會論文可否改寫成期刊論文這個籠統問題，此三大出版社並沒有明文說可不可以，但是確定的是可接受研討會「摘要」形式的擴充改寫再投至期刊。至於研討會論文集論文，則看屬不屬於「先前出版」，Elsevier與Wiley對於先前出版列出一些排除清單（例如研討會摘要、學位論文），若屬於排除清單就不會視為重複出版。換言之，研討會摘要可繼續延伸再投至期刊中，論文集論文可能不行。至於作者要不要說明先前發表狀況，至少Elsevier與Springer建議要說明，但是沒有清楚要求是在給主編的投稿信中、在文章內容中，還是在文章之附註或聲明中說明。總結而言，出版社可能因為維護自身利益、各期刊的學術性，所以極度重視投入稿件的原創性，對於已經發表或出版的著作，會採取比較保守的立場，在規範中幾乎沒有討論到「研討會論文集」這個選項，而是用「先前出版」種類作為可否再投稿之依據。

表2　國際三大期刊出版社對於研討會論文改成期刊論文之規定

	Elsevier	Springer	Wiley
研討會論文改寫成期刊論文	原則上可以	有條件接受	原則上可以
研討會（論文集）之論文摘要改寫成期刊論文	可接受	未言明，應該可以接受	可接受，因為不列入「先前出版」清單中
研討會論文集之論文全文改寫成期刊論文	未言明，但是應該不可以，因為「先前出版」之排除名單中沒有此項	未言明	未言明，但是應該不可以，因為「先前出版」之排除名單中沒有此項
要清楚說明先前發表情況	需要說明	重視「透明度」：任何延伸之作都要說明	未言明

不過，值得注意的是，雖然出版社有如此的規定，但是個別期刊可能會有更嚴格的規定，而決定權似乎還是掌握在主編手上。本文作者曾個別詢問過教育學界頂尖國際期刊以及*Nature*子刊之兩位主編，是否可將已發表在研討會

的論文改寫再投進去？所得到的回應都因期刊退稿率極高，所以期刊主編會期待該篇文章具有完全原創性；若文章已可在某處（例如網路平台）查到，即便只是呈現部分結果，但嚴格來看已不算是原創，主編們亦表示「也不差你這篇稿件」！

五、台灣TSSCI期刊之規範

台灣的社會科學核心期刊（TSSCI期刊）又有哪些規範？林雯瑤（2019）的研究發現，在105本TSSCI期刊中，接近九成強調投稿文章必須具有原創性，即未曾出版或發表，也未同時投稿至其他期刊正在接受審查之論文；至於曾在研討會中發表，則有不同投稿規範：部分期刊歡迎此類稿件投稿，另一部分的期刊則是規定投稿者必須改寫並註明研討會資訊，但亦有期刊不接受收錄在研討會論文集的論文前來投稿。周倩等（2022）的研究進一步發現，在110本期刊（2018-2019名單）中，只有21本（19.09%）有明文規定，其中有七本（占21本中的33.33%）清楚說「可以」，部分理由是依國際學術慣例，不視學術會議論文為正式出版，故可以再投至期刊。有六本（占21本中的28.57%）是「有條件可以」（例如要求大幅修改，或經會議主辦者同意）；另有六本（占21本中的28.57%）表示如果只是以摘要或一部分在會議上宣讀或收錄的論文則可以投至該期刊。有一本要求作者於投稿時註明已發表在研討會中，另有一本要求提供研討會論文評論人、場次主持人名單乙份。由該研究結果看來，只有不到二成的TSSCI期刊有清楚說明「可以」將研討會論文再次投入期刊，其中有少數期刊對此議題採「有條件可以」的保守態度。不論如何，這21本期刊已經公開在其投稿須知中說明其政策，可供投稿人自行考量。

至於TSSCI主編的看法，林雯瑤（2019）的研究發現，受訪的主編們已經開始注意到研討會論文與後來轉投期刊的差異，有的主編說至少要50%不同始可考慮，有的認為標準可設在25%，有的則說三段五段文句以上相同就有自我抄襲的疑慮。受訪的13位主編中，有九位對於作者將研討會論文改寫投稿為期刊論文採開放甚至鼓勵的態度，因為如果有經過實質改寫，再投稿至期刊，這樣對作者及期刊經營者都有正面效益。至於要不要註明先前在研討會發表過，主編們的意見會依不同領域而有所差異，多數主編認為應該說明；而對於已經收錄在研討會論文集中，之後又轉投期刊之情況，則認為可能會有一稿二投之問題。例外情形是有主編在會議中邀請優秀的發表人，請他們將論文改寫，投稿至期刊。

六、結論與建議：研討會論文改為期刊論文是否違反學術倫理與實務作法為何？

先前在研討會發表的論文，是否可以再轉投到期刊發表？一般來說，是可接受的作法，但是依照領域情況，可能有不同考量。如前所述，國內學者如呂昱慧與林雯瑤（2016，2018）針對管理學域的學術會議論文延伸到期刊論文出版進行研究，可見這是被該學術界接受的一種發表形式轉換；但是，此二篇論文都是針對管理學域及子領域，其研究發現是否可應用到所有學域，則有待後續研究。本文作者認為，如果此種延伸轉換形式原則上可被學界接受，加上作者符合研究誠信原則與各式出版規範，就應該沒有違反學術倫理的疑慮。

本文在盤點上述文件時發現，國外執掌學術倫理的機構與組織，與大型的學術研究學會，針對學術成果發表形式的轉換，都已經有一些相關討論；至於國際大型期刊出版社，乃至於國內的社會科學核心期刊，則可能基於自身對學術原創性的認知，或是有利益上的考量，而有不同的規定。

總結來說，針對本研究第一個研究問題「研討會論文改寫投稿至期刊論文有無違反學術倫理與投稿規範」，答案並非是「有違反」或「沒有違反」，而是一個「行為可接受度」的連續體：研討會的摘要，不管有沒有收在論文集中，再擴寫投至期刊，是個可以被接受的作為，算是學術慣例，基本上沒有違反學術倫理的疑慮。研討會的全文則位於連續體的中間，有些期刊接受有些則否，有些有條件接受（例如二者具有某種程度之差異）；至於是否被視為重複投稿、多餘出版這幾種違反學術倫理或出版規定，要看期刊（出版社）政策，以及作者有沒有適當引註及清楚揭露相關出版訊息給主編與讀者；而論文集之論文改投期刊，則基本上靠近不被接受的一端，尤其是該論文集已經「正式出版」；即便有例外情況，但有較高的可能性被視為重複投稿、多餘出版這幾種違反學術倫理類型或出版規定。

從以上之闡述與表1、表2的整理，本文希冀能幫助研究者釐清形成這連續體的理念與慣例，而各種機構、組織、出版社、個別期刊所考慮的重點，例如投稿時向主編揭露、刊登時向讀者揭露、說明前後二文之相異處、釐清著作權之歸屬等，則有助於研究者再次思考學術界為了衡平研究者—出版界的利益、公正地評量學術研究績效，以及回應快速科技發展造成的衝擊而逐漸形成的發表規範與建議作為。

在這樣的學術出版規範要求下，如果研究者努力得到的研究成果，不想只止於研討會發表，而是在會議上先與其他學者交流後，再進一步延伸、擴充、改寫，投稿至期刊成為期刊論文，該如何處理？從上述的文件耙梳中，本文針對第二個研究問題：如果不見得會違反，則最佳實務作法為何？歸納以下幾個具體建議。

㈠熟知學術倫理規範

理解學術倫理中有關誠實、透明、課責原則的意涵與具體實踐的方法，切實做到負責任的研究行為，以及避免違反學術倫理的情事。此應落實在所有研究工作中，包括議題發想、申請經費、執行研究，以及成果的發表階段。此外，學術研究本來就是站在他人及自己之前研究向前邁進，所以研究者在考慮不同形式的發表時，應該對每一次的發表誠實地講清楚其創新之處，不要誤導審查人對其原創性的判斷。

㈡察看研討會之規範

投稿至研討會時，仔細察看該研討會有沒有論文後續使用的規範，例如接受發表之後，作者可不可以轉投至（其他）期刊？需不需要取得主辦單位同意？該研討會在結束後會不會出論文集？如果會，是什麼樣的論文集（期刊之特刊、專書……）？這些訊息將有助於投稿者判斷這個研究成果在研討會發表之後，未來出版的可能選項。如果查不到，建議直接請教會議主辦方，確認他們的立場。另外，投稿前要想清楚，這個研究的「終點」是哪裡？如果已經確定是期刊，那建議還是先查期刊對會議論文的規定，再決定要不要讓會議論文成為這個研究的「中點」。而如果這個研究的「終點」只會在會議論文，那就要盡量找能刊登全文、有出版論文集的會議去投稿，讓這篇研究可以正式公開出版。

㈢注意研討會之發表形式

例如是摘要、海報、簡報、短文，或是長文？有沒有影音紀錄可在網站上查詢？這些訊息也有助於投稿者思考未來轉投稿之可能性。上述國際出版社都說明，研討會的論文如果以摘要或海報方式發表，應該不算是先前發表之著作，可能在轉投期刊時會比較「安全」。

㈣投稿期刊時，察看其投稿須知，或其出版社之相關規定

例如期刊接不接受由研討會論文擴充改寫的論文？對於語言轉換有沒有特別規定，例如中文會議論文改成英文期刊論文去投稿？至於有沒有如STM建議的30%內容不同、ACM建議的至少25%內容不同，或台灣TSSCI期刊某些主編建議的至少50%、25%不同，或不可多於二三段的文字相同等，雖然本文作者不建議由重複的「量」來區別前後二文的差異性，但是作者或可自行參考。

㈤研討會論文集要格外注意

如果研討會論文全文已經被收在論文集中，不管有沒有國際標準書號（International Standard Book Number，簡稱ISBN），應該都算是正式出版品，是否還可以改投期刊，則需要特別考量；如果不是很確定算不算正式出版品，建

議直接詢問會議主辦方，瞭解他們對論文集的立場。COPE（2022）文件顯示期刊出版界對此尚無共識，但是美國ORI辦公室、ICMJE、ACM、APA等組織都持保守態度，世界前三大期刊出版社相信也會基於商業利益、出版品原創性的考量，加上可能有著作權的爭議，不建議這麼做。換言之，此也會引起違反學術倫理的疑慮。

㈥ 適度改寫研討會論文文字再投至期刊

建議文字最好適度改寫，方式有「逐字引用」（verbatim quotation）或「澈底改寫」（thorough paraphrasing; Green, 2005; Roig, 2015）。不過，需要改寫到什麼程度，各領域、各期刊差異甚大，建議遵循各領域之學術慣例。

㈦ 遵守透明原則告知主編先前發表情況

投稿期刊時，建議以「透明」的態度，清楚告知主編本文改自先前發表狀況，例如此文為之前某一研討會之論文，並說明前後二文之差異，以及後文的重要性、學術／實務貢獻性。至於期刊主編接不接受這樣擴充、改寫再轉投，則尊重其決定。

㈧ 引用研討會論文為後文之基礎

為了清楚區隔前文（研討會論文）與後文（投稿期刊之稿件），投稿者可以在文中引用前面研討會發表之論文，說明其不足、不一致、侷限之處，以及本文（後文）延伸創新之處。比較需要注意的是，這樣的回顧與揭露，會不會因此洩漏作者身分，違反了「匿名審查」之投稿原則，則是作者需要特別考量的。

㈨ 期刊論文中交代先前發表狀況

投稿期刊被接受後，不管文中有沒有引用前文，可考慮在文中某處（如註腳、聲明），說明先前發表狀況，例如「The preliminary [previous, earlier] version was presented at the conference on …」，或「本文先前版本已發表於XX研討會上，日期……」，呂昱慧與林雯瑤（2016，2018）的研究中就舉出多種寫法。另外，APA建議一定要把研討會論文列在參考文獻中。不管以哪一種方式揭露前面研討會論文，都可讓讀者能有所依循，找到先前版本來閱讀，或至少不會認為是重複發表。但是，國科會亦有另外指示：如果曾發表於國科會專題研究計畫成果報告（將會在網路上公開）及曾在成果發表會上（口頭或海報）報告，此乃國科會對計畫成果的要求，不算正式研討會，因此未來投稿期刊時不必註記。

㈩ 考量將研討會集論文做為代表作之合適性

研究者既然都發表了學術研究成果，應該會將前文（研討會論文）與後文（期刊之文）都列在其學術發表清單的不同類目中。除非一些特定領域，研討

會論文（集）就是終極發表處，相信很少有研究者會將研討會論文作為申請升等、獎補助的代表作之一，也就是不會有研討會的前論文與期刊的後論文一起作為代表作的可能性。但是如果研討會論文被收錄為論文集或專書的一章，而後作者又投成期刊論文，甚至還同時被列為代表作（即論文集或專書中之一篇論文與另一篇期刊論文高度雷同），這種情況被外審質疑重複投稿、自我抄襲這些違反學術倫理情事的可能性會比較高，請研究者自行考量。

另一方面，本文也呼籲台灣的期刊，以及同時舉辦研討會及出版期刊的學會，針對研討會論文改寫至期刊這種學術發表作為，提供更明確的投稿須知，讓研究者瞭解學會、期刊（出版社）的立場及原則，並盡可能提供研究者諮詢的管道，使其在投稿前就能有效理解期刊的出版規範，也避免陷入違反學術倫理的爭議中。

七、結　語

本文試著討論研討會論文與期刊論文之關係，起因於許多研究者基於學術慣例，先將研究成果提至研討會上交流，再投至期刊中成為正式論文，算入學術績效中；但是近年來網路的發達，讓所有的研究發表幾乎都可以在網路中檢索到，所以與「公開」、「原創性」相關的議題也浮上檯面。此外，也基於本文作者接到數個諮詢案例，其被指責或檢舉為「一稿二投」、「重複發表」或「自我抄襲」，疑似有違學術倫理。希望本文的討論，能協助學術界釐清一些想法，並且有一致的實務作為。

最後，本研究之限制主要是從本文作者之個人經驗出發，故文中多提出個人觀點與詮釋；即便有個人接觸到的他人個案，但是沒有可供蒐集的學術倫理成立案件（如教育部或國科會的違反學術倫理案件）可進行整理分析，此為本研究限制之一。其次，本研究主要採文件分析法探索與詮釋研討會論文與期刊論文之議題，使用了許多二手資料，未能蒐集第一手的實證資料，是另一限制。未來有待更多實證資料來提升本研究之實用價值，例如進行台灣研究者、期刊主編、研究資助機構如國科會為對象之訪談研究，來驗證規範之實用性與支持／否定本文作者之意見或建議。最後，本研究建議未來可從理論的層面進行探究，例如從學術文化的角度來探究不同學域的特性（如知識整合性以及對知識探索的確定性），因而對正式與非正式學術傳播具有不同的依賴程度（見Fry, 2006; Fry & Talja, 2004），當然，不同學域面對於現今開放取用、開放資料的潮流，以及對另有學術評量指標（altmetrics）之接受程度，亦反映在該領域學者參與研討會的意願，以及將研討會論文再次投稿至期刊的慣習作法，這些都是可進一步探討的議題，也可增加本研究之理論深度。總言之，因為有上述之限制，本研究期待經由對研究成果發表形式延伸轉換之初步探索，能激發其他研究者在其上能運用更多元方法、擴大研究對象來進行相關研究。

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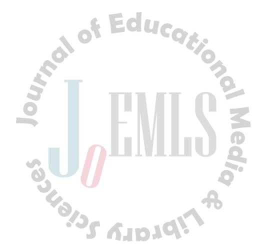
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教育資料與圖書館學 學術出版倫理聲明

Version 3

教育資料與圖書館學（以下稱本刊）秉持學術規範與同儕評閱精神，重視投稿論文的嚴謹度外，亦重視學術與出版倫理。JoEMLS網站上的所有資訊都遵循學術出版透明度和最佳實踐原則（*Principles of Transparency and Best Practice in Scholarly Publishing*）中的描述指南。

無論中、英文稿件，作者於投稿前即需確認文中主要論述、研究發現與結論建議等，皆有其原創性並符合學術引用規範之要求。投稿至本刊之所有稿件均使用Turnitin系統進行內容相似度比對。本刊所收錄稿件必須滿足未曾於紙本或網路電子形式媒體上之公開發表，且投稿同時需提供保證與授權書，保證論文沒有一稿多投，內容亦絕無涉及任何抄襲型態與侵害他人著作權之情事。研究論文經本刊雙匿名送審且獲接受建議後刊登全文，惟作者仍須對論文正確性與嚴謹性負責。

本刊另將於取得作者、審稿者之同意後，對相關作者回應與同儕評論內容另作揭露。如本刊「投稿須知」所示：本刊作者同意其投稿之文章經本刊收錄後，無償授權本刊以開放取用（Open Access）以及非專屬授權之方式，再授權予其他資料庫業者收錄於各該資料庫中，並得為重製、公開傳輸、授權使用者下載、列印等行為；以及為符合資料庫之需求，並得進行格式之變更。

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5. 確實參考編務諮詢委員之意見，並依論文領域與投稿人研究背景推薦匿名外審委員，須迴避與作者有直接關係的評審，務求審慎客觀評閱稿件，提供作者建設性建議。
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㈠ 調查方式

⑴ 總主編應決定初步調查方針，並於適當時機尋求執行編輯與編務諮詢委員會成員之建議。
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⑶ 召開編務諮詢委員會進行討論後達成決議，並請作者提出說明。

㈡ 處分方式

針對違反學術倫理之情節輕重，已投稿論文將與退稿並撤除，相關撤除之情境，則參據Elsevier政策分為文章撤回（Withdrawal）、文章撤銷（Retraction）、文章移除（Removal）與文章置換（Replacement）等。[1] 並自以下處分項目中，採行一項（含）以上之作業措施：

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⑵ 可向觸犯倫理規範人士之所屬機構或校院辦公室寄發正式信函告知其行徑與調查結果。
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[1] 相關說明另見邱炯友，「編者言：期刊稿件倫理爭議處理之思考」，教育資料與圖書館學 53卷，2期（2016年春季號）：135-138。

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1. 本刊針對部分國外西文專業資料庫之引文索引建檔與中文辨讀之需求，凡屬中文稿件之英文摘錄末，特別增列中文羅馬化拼音之「註釋」（或「參考文獻」）一式。
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   e.g. 南京大學學報 *Journal of Nanjing University*
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